

THE MUSICAL TIMES

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Entrance Examination, Monday, September 20, at 2.
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| 4. Willow, Willow, Willow | ... | Shakespeare |

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- | | | |
|----------------------------------|-----|-------------|
| 1. O mistress mine | ... | Shakespeare |
| 2. Take, O take those lips away | ... | Shakespeare |
| 3. No longer mourn for me | ... | Shakespeare |
| 4. Blow, blow, thou winter wind | ... | Shakespeare |
| 5. When icicles hang by the wall | ... | Shakespeare |

THIRD SET.

- | | | |
|--------------------------------------|-----|----------------|
| *1. To Lucasta, on going to the wars | ... | Lovelace |
| 2. If thou would'st ease thine heart | ... | Beddoes |
| *3. To Althea, from prison | ... | Lovelace |
| *4. Why so pale and wan | ... | Suckling |
| *5. Through the ivory gate | ... | Julian Sturgis |
| *6. Of all the torments | ... | William Walsh |

FOURTH SET.

- | | | |
|--|-----|------------------------|
| *1. Thine eyes still shined for me | ... | Emerson |
| *2. When lovers meet again | ... | Langdon Elwyn Mitchell |
| *3. When we two parted | ... | Byron |
| *4. Weep you no more | ... | Anon. |
| 5. There be none of Beauty's daughters | ... | Byron |
| 6. Bright star | ... | Keats |

FIFTH SET.

- | | | |
|-------------------------------|-----|-----------------------|
| *1. A stray nymph of Dian | ... | Julian Sturgis |
| *2. Proud Maisie | ... | Scott |
| *3. Crabbed age and youth | ... | Shakespeare |
| 4. Lay a garland on my hearse | ... | Beaumont and Fletcher |
| 5. Love and laughter | ... | Arthur Butler |
| 6. A girl to her glass | ... | Julian Sturgis |
| 7. A Lullaby | ... | E. O. Jones |

SIXTH SET.

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|-----------------------------------|-----|------------------|
| *1. When comes my Gwen | ... | E. O. Jones |
| *2. And yet I love her till I die | ... | Anon. |
| *3. Love is a bable | ... | Anon. |
| *4. A lover's garland | ... | Alfred P. Graves |
| 5. At the hour the long day ends | ... | Alfred P. Graves |
| 6. Under the greenwood tree | ... | Shakespeare |

SEVENTH SET.

- | | | |
|--|-----|----------------|
| 1. On a time the amorous Silvy | ... | Anon. |
| 2. Follow a shadow | ... | Ben Jonson |
| 3. Ye little birds that sit and sing | ... | Thomas Heywood |
| 4. O never say that I was false of heart | ... | Shakespeare |
| 5. Julia | ... | Herrick |
| 6. Sleep | ... | Julian Sturgis |

EIGHTH SET.

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|------------------------|-----|------------------------|
| 1. Whence | ... | Julian Sturgis |
| 2. Nightfall in winter | ... | Langdon Elwyn Mitchell |
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AUGUST 1, 1915.

SIDELIGHTS ON GERMAN ART:

THE GREAT CHURCH-MUSIC IMPOSTURE.

By R. R. TERRY.

Among all the Press articles—artistic, political, economic,—on Germany which the War has called forth, I have looked vainly for some notice of her astute capture of the Catholic Church music market, to her commercial profit and to our artistic degradation. (My indictment does not end here, as I shall show later.) It is necessary to go back a little way, and see what circumstances made this stroke of business possible.

In the early part of the 19th century earnest musicians and clerics were distressed by the multiracial secularism into which Church music had fallen, and set about repairing the evil. Foremost among them was Carl Proske, Kapellmeister of Ratisbon Cathedral. In 1830 he began his famous collection of Church classics, and resided long in Italy, scoring quantities of beautiful and forgotten music, which he issued (without much prospect of reward) in a cheap and accessible form under the title of 'Musica divina.' His work soon attracted the attention of scholars and liturgists, and the praise they gave it was fully deserved. Ratisbon became a centre for the performance of these ecclesiastical master-works—a sort of Mecca for Church musicians. The old ideals of Church music—dignity, sobriety, and liturgical fitness—were revived, and a truer conception of its function was generated. Thus far we all owe a debt to Germany. But that was before 1870—before Germany turned from greatness in search of bigness; before she forsook idealism for commercialism. Proske was an idealist with a practical turn of mind. It was enough for him to spread the light, and influence others by example. His work was carried on by the fiery reformer Franz Witt, who soon realised that mere talking and writing were not sufficient, and that a successful propaganda could only be carried on by means of a Society. With this object he founded the Caecilienverein in 1868 for the promotion of Church music under the heads: (1) Plainsong; (2) Congregational singing; (3) Organ-playing; (4) Polyphonic vocal music; (5) Instrumental music. The Austro-German Episcopate extended its warmest approval, and the Society's work and aims were sanctioned and commended by a Papal Brief in 1870. Witt's activities were terminated by ill-health in 1875. So far the movement was wholly admirable, and promised excellent results. It is its subsequent career that matters to us. This will be found in Weinmann's 'History of Church music.' One quotation is sufficient for my argument:

After Witt's death (in 1888) the reform . . . continued to gain ground. Popes and Bishops directed their attention to sacred music, guiding and inspiring its development by their decrees. . . . Thus there was developed within as well as outside the Cecilian Society (which continued to spread its branches at home and abroad) [my italics] an uncommonly active musical propaganda, productive of the *richest results* [my italics]. . . . The most important champion of the new movement since Witt's death is the President of the Cecilian Society, Dr. F. X. Haberl, Director of the Ratisbon School of Sacred Music. *His very name stands for the whole programme* [my italics].

Thus Church music reform was decidedly in the air in the 'seventies, and the labours of scholars of all countries were beginning to bear fruit. The interesting point for us is that this German Caecilienverein arrogated to itself the credit. In all the voluminous literature it has called into being, we find little recognition of any but German workers. Quiet scholars in France especially had been busied for years collating MSS. and bringing about one of the greatest musical reforms of the century—the restoration of the authentic texts of the Plainsong. This invaluable work was not only unrecognised, but actively opposed by the Caecilienverein. As far as Church music is concerned, France, Italy and Spain have worked out their own artistic salvation, but—as usual—John Bull fell an easy victim to Teutonic wiles. Branches of the Caecilienverein were established in England, Ireland, and America, with the 'richest results' for the pockets of the German publisher. The 'results' for us have been the abiding presence in Church music circles of an aggressive Potsdam Party. Catholic Switzerland has been completely captured; Belgium and Holland partially. Even Russia with her microscopic Catholic population has not been neglected.

Had the original objects of the Caecilienverein been adhered to, no reasonable objection could be taken to its world-wide ramifications. It was obvious, however, that with the enrolment of countless small parish choirs not efficient enough to render such music as Proske had collected, there was an immediate need for liturgical music which they *could* sing. And so under the aegis of the Caecilienverein we had a stupendous output of Church music suited to every possible occasion—well printed, cheap in price, easy to sing, and which, in the treatment of the liturgical text, broke no liturgical laws. The number of the Society's publications may be estimated when I say that my copy of the Caecilien-Vereins-Katalog of 1903 is a quarto volume three inches thick. How much more has been published in the succeeding twelve years is a thing imagination boggles at. Not that one objects to prolific publication; if the aims of a Society are good, the more of its literature in circulation the better. It is here that I come to the first count of my indictment.

Judged by any artistic standard whatever, this 'Cecilian' music is deplorable. Dull, monotonous, uninspired, it always is; but its persistent amateurishness should have been sufficient to dispel for ever the legend of German 'scholarship' on which we had been brought up. But so

untiring was the advertisement of it, so patient the wire-pulling in influential quarters, so adroitly was the Press exploited, that Catholics all the world over began to look on Church Music Reform and the Cæcilienverein as one and the same thing. Clergy all the world over, disgusted with unliturgical music, had this Cecilian stuff thrust under their noses at every turn. Unacquainted with the rising schools of France and Italy (and recently Spain), which advertised less blatantly, little wonder that they fell back on Cecilian publications as the only liturgical ones available for small choirs. Many of them have complained to me that they found Cecilian music dull and uninteresting ('but,' said they, 'what is one to do?'), and have been much surprised when told that modern Church music quite as easy, quite as liturgical, and vastly more interesting could be found outside Germany. 'Kapellmeistermusik' has always been a synonym for learned dullness. But except perhaps in the case of Witt, and Haller (whose uninspired work does show a knowledge of contrapuntal part-writing), this ponderous Cecilian stuff is not even learned. How did it all come about?

In the early stages of the Society it was controlled by Clergy filled with the ideals of Proske. But with the necessity for supplying the needs of small choirs, the Business Man had to be enlisted. Once the Publisher was on the scene all the control the Clergy could reasonably exercise was to ensure liturgical treatment of the Latin text. They might reiterate the principles of Proske as much as they liked, but the commercial man 'ran the show'; the tail wagged the dog. How the dog was wagged at the expense of John Bull and Brother Jonathan is now a matter of history. Cecilian 'Church Music Reform' is nothing more than a trade, a trade masquerading in the name of Religion and Art. That is where the imposture comes in. Germany's mission since 1870 has been to supply foreign nations with the cheapest shoddy they would put up with, and her Cecilian wares are the cheapest shoddy that ever debased the name of music.

This, my deliberate opinion, is not formed on a superficial acquaintance with Cecilian publications. Eight years ago I had the task of preparing an annotated catalogue of Church music for an official body. The leading German firms submitted their Church publications for approval. I stipulated that they should send only the best specimens of Cecilian music. Of Masses alone I examined close on three hundred, and well into the thousands of Motets and other kinds of music. So much for the Cæcilienverein. But a glaring case of the exploitation of the Church in the interests of a German commercial firm is yet to come.

Towards the close of Pius IXth's pontificate there was a general consensus of opinion as to the desirability of a reform and restoration of Plain-song, which had fallen into a state of decay, and was indifferently cared for. All agreed that a uniform text compiled from authentic sources was wanted. The magnitude of the undertaking may be judged from the fact that the last attempt had

been made by Palestrina, and that he abandoned the task. Who was to undertake it now? The Solesmes monks had even then been at work on the original MSS., but the pushful German was before them with an offer to the Holy See to undertake the work, the suggested editor being Dr. Haberl, 'whose very name stands for the whole programme' of the Cæcilienverein. Everyone thought Dr. Haberl's appointment would be an excellent one, as he was then held in good repute as a patient, accurate scholar. The machinery of the Cæcilienverein was set in motion to push the claims of Dr. Haberl and his publisher. The latter represented that the outlay for laying down new plant to cope with so big an undertaking would be so great that he could only embark on it if granted a monopoly of the work for a term of years. This seemed reasonable a request that he eventually obtained from Rome the sole right of printing the authorized Plain-song (of the Missal, Antiphoner, Pontifical, &c.) for the whole world. It was only when the work was printed and circulated that experts began to discover how the Church had been exploited, and the world had been sold. The most damning evidence was soon forthcoming to show that Dr. Haberl, instead of going to original sources, had simply adopted a spurious text (the 'Medicean') of the 16th century, and 'faked' it when necessary, on no principles of scholarship that anyone could discover. The shock of this exposure brought something like dismay to Dr. Haberl's previous admirers, and the German repute for accurate scholarship and patient research received a staggering blow. But in discussion of Dr. Haberl's work was then confined to experts, the man in the street heard little of it, and most people shared a general satisfaction that an official text had been issued, and a much-needed uniformity secured. Our Potsdam Party noisily acclaimed its virtues, and if they did not stigmatise its critics as bad Catholics, they came perilously near it. When the weight of evidence against the 'scholarship' of this Ratisbon edition became too great to be ignored, they fell back on the argument that as it was the official Chant of the Church, any criticism of it was disloyalty to the Holy See. Meanwhile the French monks were steadily publishing the results of their research in the 'Paléographie Musicale.' Influential persons in Rome were becoming interested in the matter, and finally a letter of commendation and encouragement from Leo XIII. to the monks of Solesmes set the seal of approval on their labours, and taught caution to those who called criticism of the Ratisbon Chant 'disloyalty.' But all the same, every effort that a powerful organization like the Cæcilienverein (aided and abetted by the Potsdam Party in this country) could put forth was utilised to discredit the work of the French monks, and to create popular prejudice against it. Such catchwords as 'Gallicanism' were freely bandied about in the Press. All manner of arguments were advanced to prove the excellence of the Ratisbon edition.

The 'great services to the Church' of Dr. Haberl and his publisher were insisted upon, and the 'gratitude due to them' made the most of. *But never once was the real issue allowed to appear—viz., that a German publisher had obtained a lucrative contract, and was getting nervous about its renewal.* Rome, however, had been watching the course of events, and had determined not again to entrust so great a work to any one scholar, however eminent. Before the German contract had expired, Pius X. had already appointed a Plainsong Commission, comprising recognized experts from all countries, to do the whole work over again. In course of time the present official 'Vatican' edition was issued; the Ratisbon Chant was abrogated, and its German publisher's contract was not renewed.

With the third count of my indictment I must conclude.

When the Vatican edition of the Plainsong was issued, there was a demand for books of accompaniments for the less expert Church organist, and the new commercial Germany was well to the fore in their production. That of Dr. Mathias is perhaps the best, but through the whole of them runs that note of 'half-baked' knowledge posing as scholarship. And so hard does the legend of German 'scholarship' die, that the one book among all others which is crude, raw, and amateurish to the last degree, is the very one which seems to have been most boomed in this country.

But this deterioration in German art does not stop with Plainsong. For the performance of polyphonic music, in which I am daily engaged, I have had to purchase nearly all my material from Germany, since English publishers have not interested themselves in the matter. The publications of Breitkopf & Härtel I have always found admirable, but as regards others, I found gradually that even such collections as 'Lück's Sammlung' are full of inaccuracies and

errors. Some of them can only be described as deliberate 'fakes': e.g., in vol. iv. of 'Lück' occurs a Magnificat by Palestrina which is actually made up of two separate compositions of his, pieced together. And this artistic fraud is, moreover, perpetuated by Hermesdorff, who has edited the reprint of 'Lück' now on the market.

'Musica Sacra,' a Berlin publication (running into many volumes) which I am obliged to use for want of a better, I have found to be equally untrustworthy.

I also have the positive assurance of a friend (I have not yet found leisure to go into the matter myself) that the careful accuracy of Haberl's edition of Palestrina is absent from his similar work on di Lasso. My friend has pointed out instances where Haberl has worked on a late text instead of going to original sources.

Access to Glareanus being difficult, I some years ago purchased a German translation of the 'Dodecachordon.' My first glance at this piece of German 'scholarship' revealed a wrongly-worked solution (by the editor) of one of Josquin's puzzles. Perhaps it would be fairer to say that though I can see the principle on which he arrived at his solution, I cannot find authority for it in any of the ancient theorists, by whose rules he was supposed to be working.

On taking up my present post fourteen years ago I was in need of handy collections of polyphonic music for men's voices. I procured four volumes, which 'Cecilian' authorities informed me were the best, the most comprehensive, and most widely used, viz.: Witt's 'Cantus Sacri,' Kothe's 'Musica Sacra' (not the Berlin publication already mentioned), Seiler's 'Laudate Dominum,' and Jepkens's 'Kirchliche Gesänge' (re-edited by Piel). I soon found all four volumes to be consistently unreliable. Nearly every text is garbled, the following illustration being one of the mildest examples:

'Alma Redemptoris': Original text.

SORIANO.

S.

A.

T.

B.

The same, as it appears in 'Cantus Sacri':

T.

T.

B.

B.

I could multiply instances of this sort, but have confined myself (a) to my special subject, Church music, and (b) to works popularly accepted as authoritative. My object is to make three things clear:

(1.) That German commercialism has exploited an (originally) admirable ecclesiastical Society for its own ends, and has foisted on the Church an unworthy type of music (to the enrichment of many German publishers) in the name of Religion and Art;

(2.) That for a period of nearly forty years a spurious Plainsong text was foisted on the Church (to the enrichment of one German publisher) in the name of Scholarship;

(3.) That inaccurate and untrustworthy editions of the Old Masters have been foisted on the Church (to the enrichment of several German publishers) in the name of Research.

I am prepared for the inevitable retort of the Potsdam Party, 'Why have you waited until we are at war with Germany before plucking up courage to say all this?' I may reply that in past years I have entered my protest against Teutonic debasement of the musical coinage so far as Church music is concerned. My protests reached three classes: the musician, the pious person, and the man in the street. The results of my crusades were negligible, since the musician already agreed with me, the pious person was unresponsive to a mere artistic argument, and the man in the street cared not a straw one way or the other. The situation is now somewhat changed. The musician continues to agree with me, the pious person remains—pious; but the man in the street has been shaken up by the War, and cares a very great deal about things Teutonic. It is to him that my remarks are addressed.

ROUGET DE L'ISLE,

'LA MARSEILLAISE,' AND BERLIOZ.

BY ERNEST NEWMAN.

[Reproduced by kind permission from the Birmingham Daily Post of July 19.]

It needed this War, apparently, to make the world realise the true greatness, in his own sphere, of Rouget de l'Isle. To-day he is the most widely sung and widely played composer the world has ever known; the least imaginative of us can have some idea of the emotion that welled out to his memory from all France on the 14th of this month, and of the scene when down the long line of the French trenches 'La Marseillaise' was thundered from some two million throats. On that day, too, the remains of the composer were taken from their humble resting-place at Choisy-le-Roi, where they have reposed for nearly eighty years, and laid beside those of Napoleon in the Invalides, preparatory to being placed in the Panthéon by the side of others of the great dead. And the composer

to whom all this honour has been paid was an amateur, hardly capable himself, perhaps, of harmonising effectively the great melody that he picked out on his violin! For a great melody it undoubtedly is, as we come to realise the oftener we hear it. It bears any amount of repetition; even the British recruiting band and the British organist at the patriotic meeting cannot kill it, though with their dirge-like tempo and their flaccid rhythm they try their best.

The melody was hardly more than born before it had established itself as the only possible song for France in its struggle for liberty. Let me briefly recall the well-known circumstances of its origin. Rouget de l'Isle was a young lieutenant of engineers, born in 1760, who from 1790 onwards was stationed at Strassburg—then, of course, a French town—where he made himself popular in social circles by his literary and musical gifts, which were apparently those of the ordinary intelligent amateur. 'La Marseillaise' was his second attempt at a patriotic song; in September, 1791, he had already written a 'Hymne à la Liberté.' During the next spring the volunteers of the district received orders to march to reinforce Luckner's army. On April 24, 1792, the Mayor of Strassburg expressed to Rouget de l'Isle his regret that the volunteers had no good song to march to. During the night Rouget wrote the words and the music of 'Allons, enfants de la patrie,' calling it a 'Chant de guerre.' It was sung in the Mayor's house the next day, scored at once for a military band, and publicly performed by the Garde Nationale band on April 29. Then came the curious association with Marseilles that gave it its present title. It was sung in that town on June 25; it excited tremendous enthusiasm, and was printed for distribution among the soldiers setting out for Paris. They sang it as they made their attack on the Tuileries some six weeks later. Henceforth it was known as the 'Hymne des Marseillais,' which in time became shortened into 'La Marseillaise.' It was in keeping with the irony of things that Rouget's life should be in danger during the Terror—he was thrown into prison, and it was only Robespierre's fall that saved his head—and that afterwards he should be left by Government and country to drag out nearly forty years in poverty and isolation. Napoleon neglected him, for Napoleon, as Fétis says, 'n'aimait pas les républicains.' He was ultimately rescued from starvation by a small pension granted him by Louis XVIII.; but the final care of him devolved upon friends. He died at Choisy-le-Roi, June 27, 1836.

In the late 18th and early 19th centuries a number of other French poems were written to the melody, but none of them succeeded in displacing the original. It is very curious that about 1800 the tune was harnessed to some English poems on liberty; two or three of these productions may be seen in the British Museum. There is a notable reference to 'La Marseillaise' in the third volume of Grétry's 'Mémoires, ou Essais sur la Musique' (1797). Evidently then,

as now, the atmosphere of war had brought into being a large number of patriotic songs, most of them poor stuff. 'Our French music,' says Grétry, 'has in these days launched into a terrible flight: through all the thunders of harmony, however, employed by some of our young and already celebrated composers, we hear three things—the "Chant des Marseillais" (composed by an amateur who is ignorant of harmony, and is guided only by taste), the "Ça ira," and "La Carmagnole"—that express our revolution in music. And why? Because these songs are melody, and without melody, music cannot be retained by the mind.' 'La Marseillaise,' however, is by no means an easy tune for the man in the street to memorise, as many of our countrymen have lately discovered; it is quite a rare thing to hear the modulatory passages in the middle correctly sung or whistled. It is all the greater wonder, therefore, that a tune that has so many unusual features about it should at once have become a national possession in an epoch when the average musical perception was much less developed than it is now.

It is strange that no attempt has been made to introduce 'La Marseillaise' into our ordinary concert life during the past year. It does not seem to be generally known that there is an arrangement of it by Berlioz for orchestra and chorus. (This arrangement is to be had, I think, only in the Malherbe-Weingartner edition of Berlioz's complete works, which may account for the ordinary conductor's ignorance of its existence.) There is an interesting description, in the first volume of Berlioz's 'Mémoires,' of the singing of the melody by a Parisian crowd during the July revolution of 1830. Berlioz had been shut up for some days at the Institut, undergoing examination for the Prix de Rome. He was released on July 29, plunged among the crowd in the Palais-Royal courtyard, and found a handful of young men, to his delight, singing a warlike hymn of his own from the Irish Melodies. Later they burst into 'La Marseillaise,' in which the crowd of four or five thousand was gradually induced to join, the effect, according to Berlioz, being overwhelming. He remembered that he had just made an arrangement of his own to the song, to the choral part of which he had prefixed, in place of the usual 'Sopranos, altos,' &c., the direction 'Everything that has a voice, a heart, and blood in its veins.' In December of the same year, on the eve of his departure for Rome, the ebullient young musician wrote to Rouget de l'Isle—then an old man of seventy—desiring permission to dedicate the arrangement to him. Rouget sent him in reply the charming letter that is to be seen in Berlioz's 'Mémoires.' The composer of 'La Marseillaise' invited his young admirer to visit him at Choisy; but Berlioz had to set out at once for Italy to comply with the conditions of the Prize. When, later, the visit became possible, Rouget de l'Isle was dead. Berlioz afterwards heard that the old man had meant to offer him an opera libretto of his own on the subject of Othello.

Berlioz's setting of 'La Marseillaise' is for an orchestra composed of strings, two clarinets, four horns, two bassoons, six trumpets, three trombones, two tubas, three kettledrums, and bass drum. There is no attempt at embellishment or transformation of the melody, the orchestral mass being simply employed to obtain a colossal sonority and an insistent martial rhythm. The opening lines of the fifth stanza, urging magnanimity towards those 'tristes victimes' who have unwillingly taken up arms against the French, are accompanied softly by the string quartet alone; but there is a formidable crescendo of passion in the orchestra as the chorus goes on to vow vengeance on the 'despote sanguinaire' and his accomplices who have brought about the war. The total effect of the work must be most stirring. It is interesting to observe, by the way, that at the words 'Marchez, marchez,' in the refrain to each verse, Berlioz retains Rouget de l'Isle's version of the melody, the first syllable of the second 'Marchez' being sung to the same note as the last syllable of its predecessor. In modern versions the melody is made to ascend a tone at this point. One hardly knows which form to prefer; each of them has a peculiar effectiveness of its own.*

The homage paid to Rouget de l'Isle in Paris on July 14 is thus described by the correspondent of *The Times*:

The remains of Rouget de l'Isle, composer of the 'Marseillaise,' were brought to the Invalides to-day with a ceremony the impressiveness of which was greatly heightened by its simplicity. Behind the gun-carriage on which the coffin was placed walked M. Poincaré and members of the Government, followed by large numbers of officers and soldiers on leave from the trenches, and above their heads floated the flags of the Allies. The French of all classes were quick to see that the ceremony was more than a national opportunity to display their complete unity in the presence of the enemy. Royalists, Bonapartists, and Clericals joined the Republicans and Socialists in this celebration of July 14, as they saw behind the ceremony the symbol of France.

Never for many years has the true character of July 14 as the day of liberty been so strikingly emphasized. It is long since the 'Marseillaise' thundered with more emotion and meaning than it did to-day under the Triumphal Arch in the Champs Elysées which commemorates the military glory of France when the coffin containing the remains was placed upon a gun-carriage of the revolutionary armies in the presence of enormous crowds. The magic song which carried the French to victory was begun by a massed choir from the Opera and was taken up by the crowd, and its strains, through which sounded the constant hum of an escorting squadron of aeroplanes, accompanied the procession all the way down the Champs Elysées to the Invalides.

At this juncture it will be of interest to note the form in which the famous melody was printed in the original edition published by Dannbach of Strassburg under the title 'Chant de guerre pour l'armée du Rhin, dédié au Maréchal Luchner' (Luchner?). We quote the original form of the melody as it appears in Grove's Dictionary:

* The English in the score is a very inadequate translation.

Tempo
v. vé.
pa - g
bras
ens!
qu'un
The crotch
WAGNER
I was qui
to my artic
'Eine Kapi
usually in f
feelings, tho
rather sugge
candour on
it really is w
a poor writ
entirely rega
main subject
not happen
about their li
in that artic
the works o
halls becaus
by his mod
live, he wou

Temps de marche animé.

Al-lons, en-fants de la Pa-tri-e, Le jour de gloire est ar-ri-
vé. Con-tre nous de la ty-ran-ni-e L'é-ten-dart sang-lant est le -
vé, l'é-ten-dart . . sanglant est le - vé. En-ten-dez-vous dans ces cam -
pa-gnes Mu-gir ces fé-ro-ces sol-dats. Ils vien-nent jus-que dans vos
bras E-go-ger vos fils, vos com-pa-gnes! Aux ar-mes, ci-toy -
ens! for-mez . . vos ba-tai-lions. Mar-chez, mar-chez,
qu'un sang im-pur A-breuve nos sil-lons.

The crotchet at * in the original edition should of course be a quaver.

WAGNER AND LATTER-DAY FRANCE.

BY WILLIAM ASHTON ELLIS.

I was quite prepared for it: by way of answer to my article of last month, the stale old cry of 'Eine Kapitulation' has been raised again, presumably in fancied deference to our gallant allies' feelings, though the manner of its present raising rather suggests the implication of a certain lack of candour on my own part. To take the latter first, it really is wonderful how much some folk expect a poor writer to cram into a magazine article, entirely regardless as to whether it be beside the main subject or not; if their pet grievance does not happen to be included in the bill of fare, they shoot their lips at once. What I set out to prove in that article was the rank injustice of proscribing the works of Richard Wagner from our concert-halls because of cold-blooded atrocities wrought by his modern compatriots, which, were he still alive, he would have been the first to execrate: it

is no reply to remind me that he once wrote a 'sorry skit at the expense of the French after the fall of Paris,' even supposing the statement itself to be accurate. And that it by no means is, as Mr. Finck very aptly observed more than twenty years back: 'In regard to the charge of meanness in aiming such a burlesque at a fallen enemy, it must be remembered that it was written during the siege, before its issue was decided' ('Wagner and his Works,' II., 256). In support whereof we have abundant evidence, both internal and external, proving that this satire was written in the middle of November, 1870, i.e., just half-way through a siege that ended in surrender on the 28th of January, 1871,—a fact of considerable importance to those old enough to recall the sufferings endured by a starved populace in the last weeks of that siege and the horrors of the rapidly ensuing Commune. On the other hand, it was never published until 1873, and then merely as an integral portion of one of the volumes (IX.) of its

author's collected writings, with these words in its preface:

'If I now issue the text to my friends, it certainly is with no idea of making the Parisians look ridiculous after the event. My satire exhibits the French in no other light than one under whose reflected rays we Germans really present a far more ridiculous figure; for in all their follies the French have always shown themselves original, whereas our odious imitation of them falls far below the point of ridicule.'

Beyond remarking that its actual chief characters are Victor Hugo, Gambetta, Opera-director Perrin, and Offenbach, whilst the final tableau supplies a key to the anticipatory title through the entry of the 'Intendants of the larger German Court-theatres [in quest of new pieces], who dance with the Ladies of the Ballet in ungainly fashion, twitted by the Chorus,' I do not propose entering into any discussion of the long-since-expiated 'skit' itself, most of the allusions in which must be totally lost on a younger generation. But my principal reason for declining to discuss it now is the same as for my avoiding any reference to so purely subsidiary a theme before, namely, that the other side of the question would also have had to be touched on—a most delicate consideration at the present juncture, seeing how completely different is the France of to-day from that of the Second Empire, which Wagner was very far from being the only famous writer to denounce, as I scarcely need inform any reader of Zola. To render full justice to Wagner, I should have been reluctantly obliged to draw pretty largely on a letter dated 'Chelsea, 11 Nov., 1870,' to our English *Times*, that may even have inspired his idea when it said: 'The "Siege of Paris," which looks like the hugest and most hideous farce-tragedy ever played under this sun, Bismarck evidently hopes will never need to come to uttermost bombardment, to million-fold death by hunger, or the kindling of Paris and its carpenteries and asphalt streets by shells and red-hot balls into a sea of fire.' The writer of that long and fierce denunciation was no other than our own Carlyle; are we to burn all his books at the hands of the common hangman for the string of uncomplimentary epithets then hurled at our neighbour with which, after a now well-nigh laughable estimate of the Iron Chancellor, its peroration ends? Out of the profoundest admiration for our noble Allies of to-day, I will omit all save the mildest and last of those epithets, but here the astounding passage is:

'Bismarck, as I read him, is not a person of "Napoleonic" ideas, but of ideas quite superior to Napoleonic; shows no invincible "lust of territory," nor is tormented with "vulgar ambition," &c., but has aims very far beyond that sphere; and in fact seems to me to be striving with strong faculty, by patient, grand, and successful steps, towards an object beneficial to Germans and to all other men. That noble, patient, deep, pious and solid Germany should be at length welded into a Nation, and become Queen of the Continent, instead of . . . restless and over-sensitive France, seems to me the

hopefullest public fact that has occurred in my time.'

I am unaware if Carlyle ever repented that estimate, but he was still in the land of the living, though with one foot in the grave, when Wagner published a much truer appraisal of Bismarck and that 'public fact,' as I presently shall show. In the meantime let us see how the really great nation itself, however 'sick' then, has since behaved towards the author of that intrinsically harmless 'Kapitulation' which a few—thank heaven, a very few—English critics seem to find so savoury a morsel whenever they get their teeth into the worst-abused musician in the world.

In the autumn of 1876 Wagner wrote, from Sorrento, to Gabriel Monod, one of the two special reporters on the 'Ring des Nibelungen' to the Paris *Moniteur Universel*: 'My Bayreuth representations have been better and more intelligently judged by English and Frenchmen than by the vast majority of the German Press. I believe I must attribute this circumstance to the fact that educated French and Englishmen are peculiarly adapted by an individual culture of their own to appreciate the original and individual element in a culture-product [sic] hitherto foreign to them' (rather a fancy, by the way, for that Berlin Doctor of my previous article). As the commencement of this letter had offered a similar apology for 'Eine Kapitulation' to that already quoted from its preface, M. Georges Servières, in his 'Richard Wagner jugé en France' (1886) thinks it regrettable that M. Monod did not publish it till directly after the master's death, as its prompt appearance might have obviated 'the brutal and ridiculous scandal of the 29th October, 1876, at the Concert-populaire,' which Victor Tissot had 'crabbed' in advance by causing a translation of the peccant farce to be sold on the boulevards that day. On this occasion it was the majestic Trauermarsch from 'Götterdämmerung' that fell victim to a manipulated noisy opposition; but the attitude of Padeloup, who had gradually been introducing Wagnerian fragments into the programmes of his concerts for the past three years, with varying success, stands forth as a shining example to our British concert-givers of the present year of grace. To all the Parisian journals he addressed an open letter next day containing this splendid defence:

'It is my opinion that France ought not to lag behind any musical progress that may be taking place beyond our frontiers; the duty of the Concerts-populaires, which have always marched in front, is to make Paris acquainted with works that it is possible not to admire, but impermissible to ignore, and which a very great part of my audience is curious to hear. It appears to me that my conduct during our misfortunes, when I left mother and wife in the hope of being able to serve my country, dispenses me from any reply to the accusations of anti-patriotism that have been laid at my door.'

To proceed: despite the opposition of a section of the Parisian Press—between which and its

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myrmidons resided all the antagonism—brave Padeloup continued his propaganda, till in April, 1879, he was enabled to present the whole first Act of 'Lohengrin,' minus its opening recitatives, at his popular concerts, and mid-November, 1880, that divinely peaceful 'Siegfried Idyll,' on which the bolt was shot in London between two and three months back. In February, 1880—only nine years from the 'fall of Paris,' and about a third of that span from Victor Tissot's malicious unearthing of the 'Kapitulation'—Colonne had plucked up courage to follow suit; whilst by the end of 1881 there were three orchestral enterprises in Paris all giving extracts from Richard Wagner's works, for Lamoureux had also fallen into line.

I may pass over Angelo Neumann's abortive scheme to produce the whole opera 'Lohengrin' in German, winter 1881-82, which not unnaturally fell through; also the journalistic pressure successfully brought to bear on Carvalho to abandon his project of mounting that work, in French of course, at the Opéra Comique in 1886. May 3, of the following year, Lamoureux actually did produce it at the Eden Theatre, but it had the misfortune to come at the height of the Boulangist fever, to which it succumbed in the course of a sole representation. The back of a well-organized opposition was already broken, however; the concert propagandism went on, and by the spring of 1891 an American correspondent was able to write me from Paris (as published in that summer's number of *The Meister*):

'The longer one ponders over this feeling of racial and political antagonism, the more is one forced to admit the overwhelming completeness of the recent triumph of "Lohengrin" throughout France. . . . The first performance of "Lohengrin" in the provinces took place in the Théâtre des Arts, at Rouen, on February 7, 1891, every Paris critic of any importance being present. . . . the music, the effect of the different ensembles, carried the house by storm, each Act ending in scenes of indescribable enthusiasm. Other representations followed, special trains being required to carry delighted crowds of Parisians to Rouen, where "Lohengrin" has since been given several times a week. This initial success was quickly followed by performances of "Lohengrin" at Bordeaux, Tours, Nantes, and Anger; one victory following another so rapidly that we have hardly had time to recover from the surprise caused by its predecessor. . . . The difference a few years has made is enormous, but it is nothing to what another decade will do. Already in Paris, the principal art-centre of the world, there is not a first-class musical critic who would have the hardihood to ridicule or belittle the works of Richard Wagner. . . . And now we are about to witness the remarkable occurrence of a performance of "Lohengrin" at the Grand Opéra, where "Tannhäuser" was once hooted [1861], in a city where but a few years ago the first-named of these two works had to be withdrawn in deference to an outburst of Chauvinism. The production of "Lohengrin" is fixed for September.

In the meantime, M. Lamoureux has

long been regaling the most cultured portion of Parisian society with selections from his Wagnerian répertoire on each Sunday afternoon. . . . whilst at the Colonne concerts, held in the Châtelet, Wagner also holds the place of honour. From these facts it will be readily seen that intelligent Parisians listen to the master's music with feelings of profound satisfaction; the rabble alone being left to throw stones at the theatre which has the courage to present a work of a German who, in an hour of ill-humour, said some ugly things about the French people. Such demonstrations, however, we may trust that the march of provincial events, and the quieter condition of the public mind, will avert in next September. . . . The Paris of to-day must not be confounded with the Paris of Napoleon III. . . . The young writers and critics, without an exception, appreciate the genius of Wagner; and that is tantamount to saying that the sad minority who still follow the superannuated leaders who have lived just twenty years too long are no longer seriously considered, their opinions—and even their very existence in the world of art and letters—having been reduced to a nullity. . . . However, as regards good taste and *bon sens* in everything that pertains to pure art, the French have no superiors, if any equals, and the fact that Wagner's inspirations are hailed with unbounded satisfaction is the best proof of their capacity to appreciate the highest flights of genius, even though that genius belong to a nation of political opponents.'

In the next quarterly number of *The Meister*, I myself was happily able to write as follows: 'With regard to "Lohengrin," it was very naturally felt that the Wagnerian cause in Paris for the next generation was hanging upon the firmness of the authorities in handling any possible disturbances that international, or rather, Chauvinistic passions might vent themselves in. Well, September has come and gone, and it would appear that "Lohengrin" has now established itself as a *peaceful* item of the Grand Opéra's répertoire—a presage for the inscenation of those later products of Wagner's genius for which the Parisian art-world has long been clamouring. We need not dwell upon the event, for the daily Press has made our readers sufficiently acquainted with the details of the bloodless, though not uproar and perfume-less triumph which the mystic drama has achieved. Yet we cannot but pause for an instant to reflect upon the strange irony of fate that made the Zurich exile and the pariah of the earlier musical quidnuncs for the moment an important factor in the question of European peace, and an arbiter of the "quotations" on the Stock Exchange.'

But that had only been for a moment; in the words of Mr. Finck (whose book was published in 1893), 'How the Parisians were hungering for a Wagner opera may be inferred from the eloquent fact that when "Lohengrin" was finally produced at the Grand Opéra, under police protection, on September 16, 1891, it attained in the course of the first year as many as sixty-one performances.'

It was soon followed by 'Tristan,' the 'Valkyrie,' &c., &c., till the chain of Wagner's masterpieces was completed in Paris, as in London, by 'Parsifal' a few months before the outbreak of the present treacherous war. So the French had quite buried the hatchet in Wagner's regard, and it is the most unadulterated nonsense to pretend—and if that is not the suggestion, what is?—that they might take offence at our London orchestras' performing works which they themselves have been acclimatising for the past forty years and more. No, that 'Kapitulation' cry is altogether too *vieux jeu* for a chivalrous nation like the French, which has composed far graver and more recent differences with ourselves, such as the Fashoda incident. What they might reasonably object to is a composition that amazes me each time I see it figuring on a concert advertisement in these heart-searching days, to wit, that '1812' Overture in which our two chief Allies are so obstreperously depicted in their former rôle of foes at death-grips. Can no one put a stop to that?

And now, still leaving Nietzsche to abide a more convenient season, let me conclude with that far keener estimate of Bismarck which Wagner published at the end of 1880 in an essay styled 'What boots this knowledge?' (see 'Prose Works,' VI., 254-5):

'To discover of whom we need *not* ask, if we wish to arrive at true knowledge of the world, we have only to take a bird's-eye view of the present so-called political situation. This latter characterises itself at once, if we pick up the first newspaper to hand and read it in the sense that nothing there concerns us personally: we light upon Shalt without Have, Will without Notion, and all with such a boundless greed of Might, that even the mightiest thinks he possesses none until he has still more. What he dreams of doing with this Might, one seeks in vain to fathom. . . . German Unity was won in course, and duly fixed by contract; but what it after all might mean, again was hard to answer. They tell us we shall hear some day, no doubt, when much greater Might has been gathered: German Unity must first be primed to show her teeth in every quarter, even if it leaves her with nothing to masticate. One seems to see Robespierre presiding over his Committee of *Salut Public*, when one conjures up the picture of the strong man armed behind locked doors in ceaseless search for means of increase to his garnered Might. What there was to do and say to the world with the Might once proved, might have dawned on that strong man armed in the nick of time, had this knowledge we mean but enlightened him. We gladly accept his assurances of love of peace, though it is unfortunate to have to prove it by making war; and if we sincerely hope that true Peace will some day be won us on a peaceful path, it really might have occurred to the vanquisher of peace's last disturber that the wantonly-provoked and fearful war would be fitly crowned by a different peace from this treaty of Frankfort-on-Main, which points direct to constant readiness for

further war. Here a knowledge of the need and possibility of a genuine regeneration of the human race, now ruined by our Civilisation-under-arms, would have inspired a pact that might easily have conducted to World-peace itself: no fortresses would there have been to conquer, but to raise; no warrants of future war-security to take, but pledges of peace-assurance to bestow; whereas historic rights alone were weighed against historic claims, and settled by the one established right of Conquest. With the best will in the world, it would seem that the pilot-of-State can see no farther. They all must prate of World-peace; even Napoleon III. had his mind on it,—but a peace to the advantage of his dynasty and France: for in no other way can these strong men armed conceive of it, than under the wide-respected shield of countless cannons.—In any case we may conclude that if *our* knowledge is to be treated as profitless, the world-wisdom of our great Statesmen deals us positive and serious harm.'

And the prophet bold enough to utter that our misguided musicians would fain stone!

THE ART OF PROGRAMME ARRANGEMENT.

By HENRY COATES.

A yearly experience of some hundreds of concerts convinces me that the art of programme-making is but little understood, either by artists or managers, although its importance as a factor in success is often considerable. The great majority of programmes seem to be constructed according to a number of unreasonable and useless conventions, while the cardinal principle,—the endeavour to create an atmosphere most congenial alike to the artist and the audience, and most favourable to the hearing of the music,—is usually neglected.

Many serious faults lie more in the arrangement of the music selected than in the actual selection. The latter depends so much upon the particular circumstances that it is with the former question I shall deal in this instance. Obviously the scheme of the programme also depends a good deal on the pieces chosen, but there are directions in which a general reform is clearly needed.

The 'chronological' convention is perhaps the most destructive to an artistic arrangement of the programme. You play all the music in the order, more or less, in which it was written; the classical works first and the modern music at the last, evidently following the familiar Biblical instance of the strongest wine for the end of the feast. Unfortunately the modern works often turn out to be anything but the strongest on the programme; but even supposing that they were, I cannot see why a work by Haydn or Mozart must necessarily be played before, and not after, something by Stravinsky or Strauss.

Apparently this 'chronological order' fetish is based upon two ideas, both equally fallacious: firstly, that the listener's ear should, during the

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concert, be gradually educated up to the newest music, secondly that the older works would seem tame and commonplace if performed after the more strenuous strains of our living composers.

As to the first idea, I believe a good many people will agree with me that the full enjoyment of a 17th or 18th century classic demands a connoisseur's taste far more than does a Tchaikovsky or Elgar symphony, just in the same way that old china, furniture or pictures require cultured appreciation. The second idea has about as much sense as the suggestion that, after the sight of a fine modern building, one would not care to look at a mediæval cathedral round the corner.

Indeed, there is really far more logic in playing an older work *after* a modern one. The music of to-day usually demands a greater effort from the listener, and a certain amount of nervous tension is often created, which can be relaxed by listening to the simpler (although not necessarily less profound) ideas of the classical composers.

A study of programmes of the recital order—pianoforte, violin, or vocal—reveals at once other equally curious conventions. Apparently a general rule, in instrumental recitals, is to play three or four big, heavy works in succession, and then to switch off suddenly to a group of very small and trifling pieces, mainly by modern composers. Anything more inappropriate than such a 'top-heavy' scheme cannot be imagined. It is like commencing a dinner with the joint or the game, and finishing with the *hors d'œuvres*.

How many people, upon first entering the concert-room, are in the proper frame of mind to listen, immediately, to Bach's Chaconne, or one of his unaccompanied suites for violoncello, or the Fantasia Chromatica, or a big aria from a Gluck opera? Yet in very many cases one finds the recitalist calmly starting off with one of these masterpieces, which should really form the central point of the perfect programme. Some such work, ancient or modern, ought to be chosen, and all the remaining items grouped with reference to it. To begin the recital with one or two short pieces of not too profound a character is obviously best, because it gives the latecomer a chance of not missing an important work, and allows the audience to settle down to an enjoyment of that more serious side of the recital which will gradually develop.

To the performer this plan is even more advantageous, since various causes (such as nervousness) usually make it impossible to do complete justice, at the very beginning of a recital, to any work which greatly taxes both technical and interpretative powers.

As far as possible, the various items should be grouped in some sort of metrical arrangement, according to their length, and having always a due regard to contrast. For example, two short pieces might be followed by a longer work, as a 'metre' for one programme; for another, three short pieces followed by two of larger value. This scheme must of course depend upon the items chosen.

Another practice which is open to objection is the playing, in a lump, of a number of works

by the same composer. (I am, of course not alluding to 'one-composer' programmes, which usually have some particular object in view, such as the exhibition of a new man's work.) In the ordinary way, a pianist may decide to play a ballade, a scherzo, a polonaise, and a group of nocturnes by Chopin, or a similar collection of pieces by Schumann. He invariably plays them all in succession, but a very striking effect might be gained by separating them. For instance, delightful contrasts could be made by placing one of the Chopin nocturnes with a similar work by Debussy, a capriccio of Mendelssohn with a similar work by Brahms, and so on.

The position of any new pieces in a programme is another point to which attention must be paid. Often the novelties are placed far too late in the programme, with the evident intention of trying to keep the audience at the concert as long as possible. (In a good many instances it is also done to try and retain the critic, who usually defeats this object by arriving just in time—sometimes even too late—to hear the new piece.)

The novelties should undoubtedly be placed early in the programme, while the ear is fairly fresh and has not been saturated with other music. It has frequently happened that the merit of many a new composition has been largely overlooked both by Press and public because it has been played towards the end of a heavy programme of favourite works.

The points that I have briefly discussed are perhaps the most important, although there are others on which much might be said. For example, there is the quaint rule that a miscellaneous programme should always be commenced with a pianoforte solo. Why not a song? The vocalist's rule of grouping songs according to language, similar ideas on the part of instrumentalists in making groups according to technique, and many other minor points, may all tend to interfere with the artistic design of a programme.

As an object-lesson I give three programmes (selected at random from many hundreds collected in London concert rooms during the past few seasons) showing both the original arrangement and a suggested revision.

NO. 1.—ORCHESTRAL.

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| 1. | Overture ... 'Tragic' ... | Brahms. |
| 2. | Symphony No. 7 in C ... | Haydn. |
| 3. | Concerto No. 1 for pianoforte and orchestra ... | Tchaikovsky. |
| 4. | Five Pieces for orchestra ... | Schönberg. |
| (Conducted by the Composer.) | | |
| 5. | Impressions d'Italie ('Napoli') ... | Charpentier. |

REVISED PLAN.

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|------------------------------|---|--------------|
| 1. | Impressions d'Italie ('Napoli') ... | Charpentier. |
| 2. | Five Pieces for orchestra ... | Schönberg. |
| (Conducted by the Composer.) | | |
| 3. | Symphony No. 7 in C ... | Haydn. |
| 4. | Concerto No. 1 for pianoforte and orchestra ... | Tchaikovsky. |
| 5. | Overture ... 'Tragic' ... | Brahms. |

NO. 2.—PIANOFORTE RECITAL.

1. Chromatic Fantasia and Fugue *Bach.*
2. Sonata Quasi con Fantasia (Op. 27, No. 2) *Beethoven.*
3. { Prelude (Op. 28, No. 15)
Nocturne in F major (Op. 15) } *Chopin.*
4. { Fantaisie Impromptu in C sharp minor
Ballade in G minor }
Intermezzo (Op. 117, No. 1) } *Brahms.*
5. { Ballade (Op. 118, No. 3)
Capriccio (Op. 76, No. 2) }
Rhapsodie in B minor (Op. 79, No. 1) }
5. { Les Orientales } *MacDowell.*
6. { Hexentanz }
Marche Militaire *Schubert—Tausig.*

REVISED PLAN.

1. { Prelude } *Chopin.*
2. { Nocturne } *MacDowell.*
3. { Caprice } *Brahms.*
4. { Ballade }
Sonata *Beethoven.*
5. { Intermezzo } *Brahms.*
6. Chromatic Fantasia and Fugue *Bach.*
7. Fantaisie in C sharp minor *Chopin.*
8. { Marche Militaire } *Schubert—Tausig.*
9. { Hexentanz } *MacDowell.*
10. { Rhapsodie } *Brahms.*
11. { Ballade in G minor } *Chopin.*

NO. 3.—VIOLIN RECITAL.

1. Sonata for pianoforte and violin (Op. 24, No. 5) *Beethoven.*
2. Concerto in G minor *Max Bruch.*
3. Chaconne *Bach.*
4. { Largo } *Handel.*
5. { Walzer } *Hummel—Burmester.*
6. { Lettre d'Amour } *César Cui.*
7. { Hungarian Dance (No. 7) } *Brahms—Joachim.*
8. { 'Nur wer die Sehnsucht Kennt' } *Tchaikovsky—Elman.*
9. { Caprice Etude } *Paganini—Auer.*

REVISED PLAN.

1. { Walzer } *Hummel—Burmester.*
2. { 'Nur wer die Sehnsucht Kennt' } *Tchaikovsky—Elman.*
3. Sonata for pianoforte and violin *Beethoven.*
4. { Caprice } *Paganini—Auer.*
5. { Largo } *Handel.*
6. { Chaconne } *Bach.*
7. { Hungarian Dance } *Brahms—Joachim.*
8. { Lettre d'Amour } *César Cui.*
9. { Concerto in G minor } *Max Bruch.*

It will not be necessary, in view of the foregoing remarks, to discuss the reasons for the revisions in each case, but I may perhaps point out the metrical arrangement of the last programme, which may be expressed thus: 00—00—00—

THE LITTLE LESS THAT ACHIEVES MORE.

By F. GILBERT WEBB.

While humanity in its essence remains the same, the point of view of each succeeding generation changes. This variation is brought about chiefly by increase of knowledge that affects social relationships, habits, and customs. Of late years scientists have revealed many of the inner workings

and processes of what are termed the laws of Nature. Investigators have gone deeper and deeper into fundamental causes. They have given mankind inventions which have put a girder round the earth, and made real and practical many a Midsummer Night's Dream. One great result of these discoveries and inventions has been a general quickening of thought and perception, the realisation of possibilities previously unimagined. We no longer calculate time merely by hours, but by experiences, sensations, and achievements. Days that bring nothing to the modern man or woman are regarded as wasted. We have also become impatient of the obvious. The unnecessary is intolerable. We clip our words and shorten our sentences, and even greet each other as curtly as politeness will permit. Young's familiar lines:

Man wants but little here below,
Nor wants that little long,

have acquired a new significance. Man not only wants little but he wants that little *strong*. Brevity to-day is not merely regarded as the soul of wit, but as a necessary adjunct to vigorous life. This prevalent reduction of much to little is the genesis of the halfpenny journals, with their jerky articles and meteoric paragraphs, the multiplication of theatres of variety with their kaleidoscopic entertainments, the predilection for short sentences and terse announcements.

We admit all this in the mundane affairs of life, but rarely in our serious music. Judging by the length at which modern composers write, very few would seem to credit audiences with greater quickness of perception or understanding. In their works of serious design composers continue to write with a punctilious effort to set forth every detail of their ideas until in many cases noble and striking outlines become obscured by elaboration of detail of secondary importance. Liszt foresaw the present intolerance of repetition when he devised the symphonic poem, in which the recapitulation section is omitted, other latitudes allowed, and the construction dictated to great extent by the literary basis of the subject. The truth of Liszt's reform was shown by the widespread adoption of his views.

But although the symphonic poem checked the development of formality, it proportionately permitted a greater diffuseness. It was not long after the acceptance of the symphonic poem that its inherent weakness became apparent, and over development became as common in symphonic poems as in the movements of the symphony.

When a work is felt to be too long it means not a matter of time, but that the interest of the listener is not maintained. To some extent this is dependent on the understanding of the listener, but the musician and cultured music-lover know very well where the sensation of weariness begins to creep in, and examination of the score will reveal that the point is precisely where the composer has said all he has to say, and begins to tell his story over again.

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Some slight harmonic or rhythmic variation that occurs in what appears to persuade them that they are presenting a new idea, whereas it is merely the old one in diaphanous clothing. One of the greatest sinners in this respect is Schubert, in his symphonies. We forgive him because of the beauty of his themes. He appears to be so enamoured of them that he believes, with Romeo, that:

Parting is such sweet sorrow
I would say good-bye until the morrow.

Yet the present generation rarely hears his symphonies, in spite of their beautiful melodies. But the great lesson passes unheeded. The very men who point out the fatal fault in these symphonies go and do likewise, and too often without the excuse of the beautiful themes. It may be said that nearly all great works on their production have been declared to be of undue length by contemporaries. Beethoven's symphonies to wit; but it should be remembered that at the beginning of the last century musical knowledge was far less general than now. To-day, criticism is not only in the stalls, it is also heard in the gallery, and frequently is the most keen there. Musicians can no longer afford to think lightly of the verdict of the gods.

It is peculiarly important that these facts should be recognized by composers at the present moment. They have an opportunity now of being heard and appreciated which has been long in coming, but if missed will yet be longer before it recurs. The great British public is ready and willing to think favourably of and to find enjoyment and entertainment in British art; but if it fails to find it there it will go elsewhere. It is not unnatural or surprising that British composers should be behind the times. Creative artists worthy of the name must live largely within themselves, and music is of such an exacting nature that the musician has less time than the professors of other arts to mark the trend of current events; but that British composers have failed to keep pace with the other arts is obvious. Our painters rely now more on suggestion than detail, our novelists write more tersely; the aim of the dramatist is to eliminate every word that does not help forward the story. Everything that is extraneous diverts attention from the main idea and diminishes interest in its development. It follows that the modern practice of introducing episodes and treating them at length is inevitably a cause of weakness, and becomes dangerous the moment they become of greater interest than the principal themes. Strength results from concentration. Effectiveness depends on the disappearance of complexity under the guise of simplicity.

It is evident that what is wanted by the public are strength and terseness: oratorios and cantatas occupying about an hour, symphonies of half-an-hour or forty minutes, overtures, concertos, and pieces that end exciting a wish that they were longer. Now there is a huge store of British music which has all the elements of popularity but which is hopelessly barred by its diffuseness. When these works were written composers were

constrained to follow prescribed forms. 'Padding' was as necessary as in an Elizabethan doublet. Repetitions had to be made and dramatic laws violated to fulfil academical requirements. Why do we not remove this padding, omit the repetitions and shorten these works to the limits of sweet reasonableness? Let condensed versions be made of these three-hour oratorios, two-hour cantatas, and prolix orchestral works. It has been done with popular operas for performance in concert rooms. In their original form it is doubtful if they will ever be performed. What hope is there for Mackenzie's 'Rose of Sharon'* or 'Bethlehem,' Parry's 'Judith' or 'King Saul,' or Stanford's 'Eden'? Yet all these works contain splendid ideas. The task would be a delicate one, and should be undertaken by a musician who is intimate with public requirements. After he had done his task the approval of the composers should be sought. It is too much to ask the composers to mutilate their own children, for so they would regard the shortening process. Moreover, the discretion of the most self-sacrificing might well be doubted.

A PLEA FOR A REVISED GREGORIAN TONALE.

By FRANCIS BURGESS.

The history of Plainsong in England begins with the landing of St. Augustine and his companions on the shores of Kent in A.D. 597. The zeal of St. Gregory the Great for the conversion of England is a tradition as strongly enshrined in Christian history as that other tradition which ascribes to the Apostle of the English the compilation and final arrangement of the Plainchant which was in existence in Rome before his accession to the Chair of St. Peter. And as Augustine and his companions trod the Kentish soil on that memorable April day more than thirteen centuries ago, they sang the Plainchant anthem 'Deprecamur Te, Domine,' which, along with its melody, is still accessible to the student of musico-liturgiology. At the time of its introduction into England Plainsong was far from being a new thing in Western Christendom. It had already had a Latinized existence extending over three centuries, and the Schola Cantorum in Rome was, by then, an ancient institution with traditions which the zeal of St. Gregory tended only to crystallize. Thus the Roman archi-cantor, James, who came to England with St. Augustine and afterwards was raised to the episcopate as Bishop of York, introduced into the newly established congregations of English converts the more or less settled musical practices then current in Rome itself. It is of some importance to insist upon this historic truism, because other Plainsong traditions were in existence—the Gallican, for instance—with which the English ecclesiastical musicians did not concern themselves.

* A new revised and compressed edition was issued by Messrs. Novello in 1910. We leave Mr. Webb's statement as he wrote it in order to draw attention to this fact.—ED., *M. T.*

That the Gregorian Chant, once established in England, flourished exceedingly is evidenced by such manuscript remains as survived destruction in the religious troubles of the 16th century. That portion of the Chant which formed part of the original deposit of the Kentish mission was jealously guarded from alteration in England, as, indeed, was the true Gregorian tradition in other countries. Such additions as were made to the various local Graduals and Antiphoners during the Middle Ages to meet the enrichment of the Calendar do not show the same invariable degree of uniformity or merit. The later creative period—if such it can be called—presents, in fact, a record of continuous and increasing deterioration from the ideals of the golden age of Plainsong. In endeavouring to arrive at a standard of excellence, therefore, it is necessary to use some discretion in the choice of materials. A Plainsong melody cannot accurately be said to be good because it is English, or English because it is good.

But it should be borne in mind that the subject-matter of this article—the Tones of the Psalms as sung in the Divine Office—was far less affected by the decadent tendencies referred to above than was the case with those other portions of the Plainsong repertoire with which we are not now concerned. The recitation of the Psalter was only indirectly affected by the provisions made for such new Feasts as were added to the Calendar. The Psalm Tones and their Endings were more or less taken for granted, and there is no evidence of any strong line of demarcation between the *Tonalia* in use in this country and the *Tonalia* used in such other countries as accepted the Gregorian tradition. Some variations did exist, but they were mostly internal and domestic—they were differences between Salisbury and Worcester, for example, rather than between England and Rome. Sometimes they were merely contrasts between monastic and secular traditions. A certain English cathedral, for instance, was in monastic hands; it possessed, therefore, certain monastic peculiarities of musical inflexion. In order to elevate these explicable peculiarities into emblems of a national character or 'use' some modern persons have been driven to ignore the existence of those precise peculiarities in monastic establishments abroad, and to conceal the contemporaneous practices of secular churches in our own country. That such incredible things should have been done by persons who desire to be regarded as authorities is lamentable, and as a result the contents of the *Sarum Tonale* (upon which is based the 'New Manual of Plainsong' by Stainer, Briggs and Frere) have come to be regarded as a more or less complete expression of our national idiomatic tradition in Plainchant, while the variants found in the recently issued Vatican *Cantorianus* are regarded conversely as alien growths which can only fitly be appreciated by those Englishmen who happen to possess ultramontane tastes.

In order to correct this ill-balanced and distorted view of the subject we have to remember just two things. The first is that the *Sarum*

Tonale, though perhaps the most magnificent collection of its period, does not represent the whole of the English mediæval tradition of reciting the Psalms. The second is that the Vatican *Cantorianus* is the work of a commission of archivists who made a searching investigation over the whole field of Gregorian tradition, and based their conclusions upon expert musical grounds rather than upon geographical prejudices. Thus, if Tone I. be critically analysed, it will be found that every one of the Vatican Endings not given in the *Sarum* books is found in some other *Psalter* of English origin, and even the much-abused Mediation:—

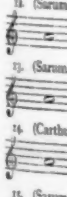
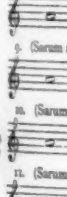
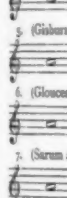
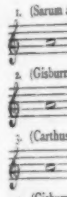
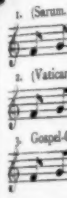


can be traced to an English original.

Moreover, those of us who are concerned with the Psalms in the English tongue have a further precedent of a hundred years post-Reformation use of the Gregorian *Tonale*. From 1549 to 1649 the normal English cathedral continued to use the Tones for the Psalter, as is shown by the post-Restoration testimony of Clifford and Lowe. And during this period, even at Salisbury itself, some of the supposed 'Continental' variants were in daily use—at a time, it may be remarked, when any tendency towards 'Romanizing' was met with the barbaric severity of the penal laws.

There is still a further period of Gregorian tradition in the English Church which might be cited. I refer to that half-century of inspired enthusiasm which covered the more active developments of the Church Revival in the 19th century. But I refrain from quoting any precedents from this period, for such weapons would be double-edged, in that they would involve the admission of variants of the Psalm Tones which lie outside the true Gregorian tradition in any country. Still it is unquestionably true to say that the Tones and Endings contained in the *Sarum Tonale* do not represent all the forms which once were sung in England, nor do they cover the entire field of authentic and scientifically accurate variants. To set up the *Sarum Tonale* as an exclusive standard, therefore, is to cut ourselves off from a great deal of English tradition, pre as well as post-Reformation, from much which possesses real musical merit, and to ignore the need which undoubtedly exists for a greater variety of simple inflexions. By way of suggestion, the following table of Tones and Endings is put forward, and the source of each form is stated. As some rearrangement of Endings is obviously made necessary, the simple expedient of tabulating them in order of difficulty has been resorted to. Thus the simpler Endings for use with psalms occur early in each Tone, while those inflexions which are more suitable for the Gospel Canticles are given later. At the same time such Endings as III. 8, and VIII. 4, in the *Sarum Tonale*, which are not capable of general use in present-day circumstances, are omitted altogether. Another *Sarum*

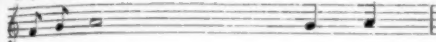
Ending (is included in the unfortunate found in notation purpose (notation a glance and the bracketed treating re



Ending (V. 3), which is of doubtful authenticity, is included only on account of the popularity which, unfortunately, it has acquired, but it will also be found in its right place under Tone VII. The notation employed, though less perfect for its purpose (as the writer believes) than the square notation usually employed for Plainsong, shows at a glance the approximate pitch of the recitation and the extent of the intervals, while the use of bracketed notes tends to make clear the method of treating redundant syllables in the text.

TONE I.—MEDIATIONS.

1. (Sarum.)



2. (Vatican.)

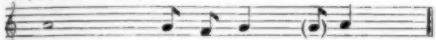


3. Gospel-Canticle Form (Sarum and Vatican.)

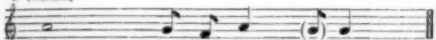


ENDINGS.

1. (Sarum and Vatican.)



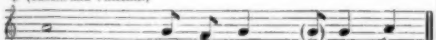
2. (Gloucester.)



3. (Carthusian and Vatican.)



4. (Gloucester and Vatican.)



5. (Gloucester.)



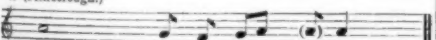
6. (Gloucester.)



7. (Sarum and Vatican.)



8. (Peterborough.)



9. (Sarum and Vatican.)



10. (Sarum and Vatican.)



11. (Sarum and Vatican.)



12. (Sarum and Vatican.)



13. (Sarum and Vatican.)



14. (Carthusian and Vatican.)

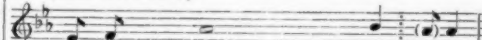


15. (Sarum and Vatican.)

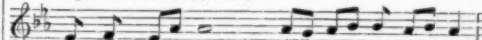


TONE II.—MEDIATIONS.

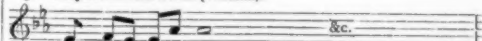
1. (Sarum and Vatican.)



2. Gospel-Canticle Form (Sarum.)

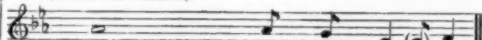


3. Gospel-Canticle Form (Vatican.)

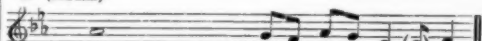


ENDINGS.

1. (Sarum and Vatican.)

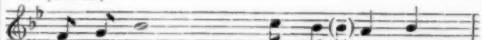


2. (Sarum.)

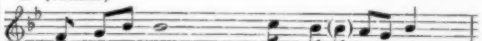


TONE III.—MEDIATIONS.

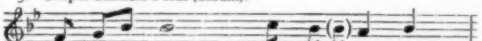
1. (Sarum.)



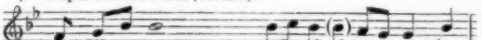
2. (Vatican.)



3. Gospel-Canticle Form (Sarum.)

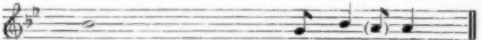


4. Gospel-Canticle Form (Vatican.)

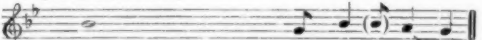


ENDINGS.

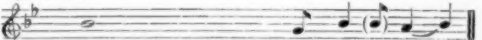
1. (Sarum and Vatican.)



2. (Sarum and Vatican.)



3. (York.)



4. (Sarum and Vatican.)



5. (Sarum and Vatican.)

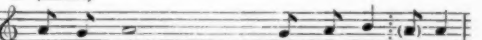


6. (Sarum and Vatican.)

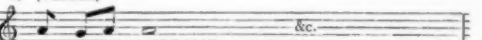


TONE IV.—MEDIATIONS.

1. (Sarum.)



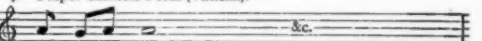
2. (Vatican.)



3. Gospel-Canticle Form (Sarum.)



4. Gospel-Canticle Form (Vatican.)



TONE IV.—Continued.—ENDINGS.

1. (Sarum and Vatican.)

2. (Sarum.)

3. (Sarum.)

4. (Sarum.)

5. (Sarum and Vatican.)

6. (Worcester and York.)

7. (Sarum.)

8. (Carthusian.)

9. (York.)

10. (Worcester and York.)

11. (Sarum.)

TONE V.—MEDIATIONS.

1. (Sarum and Vatican.)

2. Gospel-Canticle Form (Vatican.)

ENDINGS.

1. (Sarum and Vatican.)

2. (Sarum.)

3. (Sarum.)

TONE VI.—MEDIATIONS.

1. (Sarum.)

2. (Vatican.)

3. Gospel-Canticle Form (Sarum and Vatican.)

ENDING.

(Sarum and Vatican.)

TONE VII.—MEDIATIONS.

1. (Sarum.)

2. (Vatican.)

3. Gospel-Canticle Form (Vatican.)

ENDINGS.

1. (York.)

2. (Sarum and Vatican.)

3. (Sarum.)

4. (Sarum and Vatican.)

5. (Sarum and Vatican.)

6. (Sarum and Vatican.)

7. (Sarum and Vatican.)

8. (Peterborough.)

9. (Sarum.)

10. (Peterborough.)

11. (Worcester.)

12. (Worcester.)

TONE VIII.—MEDIATIONS.

1. (Sarum and Vatican.)

2. Gospel-Canticle Form (Sarum.)

3. Gospel-Canticle Form (Vatican.)

TONE

1. (Sarum.)

2. (Sarum.)

3. (Sarum.)

4. (Sarum.)

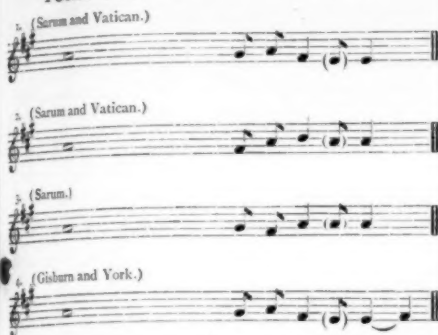
5. (Sarum.)

6. (Sarum.)

The foregoing tentative a may possess number of the Tones, without an instance, in of Plainson receive sug Tone-table fact, it is in rather than varieties of of the late consulting Commission variants to above have which I have practical val a Gisburn E

are of as d which has conception tonality of necessary to may be allow each choir recitation of The ultim a Tonal su its practical individual o which is not the Table gi Wiltshire or traditions of for choirs in Peterboroug local custom chantist to e country whic of in the B century. A

TONE VIII.—Continued.—ENDINGS.



The foregoing *Tonale* is, for the moment, purely tentative and suggestive. Any value which it may possess lies in the fact that it contains a number of additional simple Endings to some of the Tones, and that these Endings may be used without any alteration of the pointing given, for instance, in the small edition of the new 'Manual of Plainsong.' But the writer would be glad to receive suggestions either for enrichment of the Tone-table or for its amendment. As a matter of fact, it is intended to be workable and practical rather than to exhaust all the possible legitimate varieties of Tone Endings. Owing to the research of the late Mr. H. G. Worth (one of the English consulting experts to the Vatican Plainchant Commission) a slightly larger number of English variants to the Tone Endings than those printed above have been brought to light. But the few which I have ventured to suppress are not of much practical value, and one or two of them, notably a Gisburn Ending to Tone V., running thus :



are of as dubious a quality as the Sarum V. 3, which has had so disastrous an effect upon the conception of many an organist in regard to the tonality of the Fifth Tone. And it is especially necessary to note that, whatever varieties of Endings may be allowed, the form of Meditation chosen by each choir should be invariable; otherwise the recitation of the Psalms will be greatly confused.

The ultimate justification for the compilation of a *Tonale* such as that now put forward must lie in its practical use. As it now stands it gives the individual choir-master some liberty of choice, which is not without its value—or its dangers. By the Table given above it is possible for a church in Wiltshire or Dorsetshire to continue the Psalmic traditions of 'the illustrious Church of Sarum'; for choirs in such dioceses as Gloucester, Worcester, Peterborough or York to link themselves with local custom; or for the average English Plain-chantist to enjoy the accumulated treasures of his country which went to swell the 'one Use' spoken of in the Book of Common Prayer in the 16th century. And beyond these classes there are those

who in their desire for a uniformity which is based upon a more recent experience are disposed to turn their eyes towards the Seven Hills for guidance. These, too, by a process of selection, may place themselves in line with the authoritative utterance of the Vatican experts in the slight matter of their Psalmody at least.

Occasional Notes.

RECREATION IN
WAR-TIME.

In presiding at the annual meeting of the Actors' Church Union, held at the Savoy Theatre on July 16, the Bishop of Birmingham combated the idea that theatres and music-halls should not be open in these serious times. He said that relief was needed in these days of mental stress, something to brighten life. He stated that he had spent much time in a military hospital, and he frankly confessed that unless now and again there was something to take one out of oneself, it would not be possible to do his work with that earnestness and attention it demanded. The soldier when he came back from the front went to the theatre to see a good play, or even to a music-hall to hear a rollicking song. The soldier enjoyed singing hymns, but that did not prevent enjoyment of a comic song. We were built that way; we wanted every kind of expression of our feelings; and a good wholesome comic song might be as helpful towards the cure of a wounded soldier as a hymn. They might economise by not going to theatres, but let it be with a sense of proportion. They must be natural as well as national.

MUSIC IN
CAPTIVITY.

In our June number we quoted a letter from Mr. Benjamin Dale, in which he gave some account of the musical activities of himself and his fellow-prisoners at Ruhleben. Thanks to an interesting letter in the *Evening News* of July 19, we are able to supplement our former Note. It appears that the orchestra owes its inception mainly to the zeal of Mr. F. C. Adler. That we are not familiar with his name is due to the fact that, although a native of London (having been born at Hampstead), his musical activities have until now been confined to Mexico and Germany. In the latter country he began by working under Reinhardt at Munich, and ended by becoming conductor at the Düsseldorf Opera House. The Ruhleben Orchestra at first consisted of a few strings, other instruments being added by permission until the orchestra numbered forty-five. This unique band plays the works of Bach, Handel, Beethoven, Mendelssohn, Gounod, Sullivan, &c., to an enthusiastic audience as unique as itself, since it ranges socially from a cabin boy to a belted earl. In the organization of this music, it goes without saying that Mr. Adler's right-hand men have been Messrs. Benjamin Dale and Frederick Keel. We congratulate all concerned on their enterprise, without, however, wishing the orchestra a long life.

Paderewski has been speaking to PADEREWSKI ON an interviewer in New York on THE FUTURE the influence of the War on music. OF MUSIC. He said: 'I have pondered deeply upon it. Of one thing I do feel convinced—that the art of music will react to this supreme tragedy of humanity by acquiring qualities of simplicity such as it has long since renounced. For a

time, at all events, the mammoth size of orchestras will in all probability be cut down for want of funds to pay for the maintenance of these huge bodies of instrumentalists for which composers have so long been writing. That must of necessity affect the nature of compositions put forth, to the extent, at least, of reducing swollen instrumentation and excesses of counterpoint. At last we shall see the musician put to it to regard primarily what he is expressing, not how he is expressing it. Luxury, the over-abundance of means that stifles the spirit, must be discarded before true advancement can take place.'

Dr. Grattan Flood writes to us as follows: 'I have recently been reading with considerable interest the admirable article on "Folk-song and Nationality," by Sir Charles Villiers Stanford, in the April issue of the *Musical Quarterly*. My distinguished countryman has made a curious slip in regard to the Irish theme which has been so magnificently developed by the great Netherlands composer, Beethoven, in his seventh Symphony. This theme, so essentially Irish, is described by Sir Charles as "a $\frac{3}{4}$ version of the final phrase of 'Kitty of Coleraine,' an Irish tune arranged by Beethoven." Allow me to point out that the Irish tune which Beethoven used was not "Kitty of Coleraine," but "Nora Criona," to which sprightly gig-melody Tom Moore adapted his lyric, "Lesbia hath a beaming eye," in 1811. Beethoven got the melody from Thomson early in 1811, but as Moore's words were copyright, a wretched lyric by Sir Alexander Boswell had to be substituted. Beethoven worked at the melody in February, 1812, and it must have inspired him for his seventh Symphony, the autograph score of which is dated May 13, 1812.'

At a 'Souvenir Luncheon' at the Savoy Hotel, organized to aid the Three Arts Women's Employment Fund, there was no depression. The acting and musical professions were well represented. Among the humours of the jovial occasion were epigrammatic verses by Mr. Wimperis, illustrated in the programme by Mr. John Hassall. One picture gave a representation of a lady who was so tall that her head could not be given. The accompanying lines were as follows:

'Oh, Clara, here's the most unkindest cut,
It's not all Clara, but it is all but.'

Marie Löhr was immortalised in this verse:

'You can't resist her when she asks for more,
Her name is Marie, but her word is Löhr.'

There was an auction of Odds and Ends, amongst which was a pair of embroidered shoes worn by Madame Patti in 'Carmen.'

Forkel's 'Life of John Sebastian Bach' (1820) ends with the following paragraph—pertinent at this time, nearly one hundred years later: 'And this man, the greatest musical poet and the greatest musical declaimer that ever existed, and probably ever will exist, was a German. Let his country be proud of him; let it be proud, but at the same time worthy of him!' The italics are ours.

Ventnor Musical Society, which has just completed its fiftieth year, is losing Mr. Evan Jones, who is returning to his native Wales. He has been honorary conductor since 1897, and under his energetic guidance a notable list of works has been given, including thirteen Bach cantatas, ten works by Handel, eleven by Mendelssohn, and unhackneyed items by Palestrina, Cornelius, Cherubini, Saint-Saëns, and Wesley. This is a record of which any provincial Society might be proud.

COMMITTEE FOR MUSIC IN WAR-TIME

List of donations given in response to the appeal in the July number of the *Musical Times*:

TEN GUINEAS, Messrs. Novello & Co.

TWO GUINEAS, Edward German, Herman Klein, Charles B. Ingham, James Smieton, Mrs. Josephine Wade, W. G. McNaught.

ONE GUINEA, W. E. Baum, Helen Billett.

HALF-A-GUINEA, Clifford Parker.

TEN SHILLINGS, H. Elliot Button, Miss Muriel Hawley, Dan Price.

FIVE SHILLINGS, George Alfred Armstrong, Rev. P. B. T. Bussell, C.M.R., Mrs. A. S. Flint, James Gray, W. H. Haselden, Miss L. Marriott, Mrs. T. H. Parker, William Barclay Squire, W. J. Smith, B. Taylor.

FOUR SHILLINGS, Miss K. M. Hatch.

THREE SHILLINGS, K. Boyd, I. E. Hendry, Miss J. Soul, Ferris Tozer.

TWO SHILLINGS AND SIXPENCE, A. Ben Allen, J. Bailes, The Misses Bradshaw, Henry Brentnall (I.S.M.), Miss Winifred Burnett, Henry Groves, Minnie R. Guy, N. Isaac, 'Joyous Garde,' J.W., W. E. Rogers, Miss Laura E. Laidlaw, Miss Carrodus Taylor, Miss Denison, G.R.S., H.L.R., C.W.W.

ONE SHILLING, thirty-two contributions.

Total to date £34 9s. 6d.

We need scarcely say that we shall be very glad to receive further contributions, which may be sent to the Editor, or to the Secretary of the Professional Classes War Relief Council, 13-14, Prince's Gate, London, S.W.

THE EXECUTION OF CLASSICAL WORKS: NOTABLY THOSE OF THE OLDER MASTERS.*

BY CAMILLE SAINT-SAËNS.

[Translated by Herman Klein.]

Down to the 13th century musical writings were naught but an indecipherable scrawl. Then came the plainsong with its square and lozenge-shaped notes. The graduals and intonations were not yet divided by bars, but the songs of the Troubadours seem to have had a tertiary rhythm with accent on the weak beats. Still, the theory of the exclusive use of this tertiary rhythm is probably erroneous. Dealing with the interpretation of plainsong, St. Isidor, in his treatise on music, studies all voices, and recommends high, soft, clear ones for the rendering of neumes, intonations, graduals, offertories, &c. It is the exact opposite of what we do now, for, instead of using these light tenor voices, we have recourse to heavy and deep organs.

When, during the last century, it was thought desirable to restore the plain-song in its primitive purity, certain insurmountable obstacles presented themselves arising from an amazing prolixity of long series of notes repeating indefinitely the same forms. But viewing this fact in the light of the explanations given by St. Isidor and the Eastern origin of the Christian religion, it must be supposed that these long series of notes were vocal exercises (*vocalises*) analogous to the 'Muezzins' of the East.

EVOLUTION OF MUSICAL LAWS.

It was the 16th century that saw the beginning of the elaboration of musical laws—the evolution towards modern tonality—without, however, completely freeing music from the influence of antique fashions. The

* The text of a lecture delivered by Dr. Camille Saint-Saëns on June 1, 1915, before the 'Salon de la Pensée Française,' at the San Francisco Exposition, and first published in the columns of the local French newspaper, *Le Franco-Californien*.

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school of Palestrina, so called, only employed, it is true, perfect chords, which denied it almost entirely the aid of expression, though traces of this appear in the 'Stabat Mater' of Palestrina. This music, with its strict ecclesiastical character, into which it would be hopeless to seek to introduce modern expression, flourished in France, in Flanders, and in Spain at the same time that it did in Italy, and enjoyed the favour of the Pope Marcellus, who recognized Palestrina's merit in having freed himself from the objectionable adaptations of popular airs. The beauty of Palestrina's music is most to be appreciated when compared with the music of the 14th and 15th centuries, when they were striving after the laws of harmony unknown in the Middle Ages. They began, strangely enough to our way of thinking, by singing in two parts in fifths and fourths, when it would have seemed to us more natural to sing in thirds and sixths. When they wanted to sing in three or four parts they did not know how to manage it, and for a long while veritable cacophonies were written under the name of 'diaphones' (dissonances). Then, little by little, laws became established—not arbitrary laws, but laws resulting from long experience; and during the whole of the 16th century admirable music was written, albeit music deprived of melody properly so called. Melody was relegated to dance airs, which are to be found perfectly written in four and even five parts, as I was able to convince myself when searching for 16th century dance airs for my opera 'Ascanio.'

NUANCES AND EXPRESSION.

But no indication as to movement or nuances enlightens us regarding the manner in which this music ought to be interpreted. At Paris the first attempts to perform Palestrinian music were made under Louis Philippe by the Prince de la Moskowa. He had founded an amateur choral Society, all titled people, but gifted with good voices and a certain amount of musical talent. That Society performed several of Palestrina's works, notably the famous 'Missa Papæ Marcelli.' It was their custom to sing the greater part of these pieces pianissimo and with extreme slowness, so that in the long-held passages the singers had to be divided, some of them carrying on the sound when others had exhausted their breath. Certain harmonious chords thus presented no doubt produced music very agreeable to the ear, but the composer would certainly never have recognized his work.

Quite different was the method of the singers of the Sistine Chapel when I heard them, the first time I went to Rome, in 1855, in Palestrina's 'Sicut cervus.' They bawled without the slightest regard for the pleasure of the listener or the sense of the words. It seems hard to believe that this music was conceived for such a barbarous rendering, but at the same time it appears to me that it differs utterly from our musical concept and that it is wrong that in the modern editions they add delicate nuances, even to the extent of the *molto espressivo*.

Palestrina has had his admirers among French literateurs. Did not Victor Hugo call him 'Le grand maitre pensif'? You know the scene created by Octave Feuillet in 'M. de Camors.' M. de Camors is at his window, a lady is at the pianoforte, a gentleman plays the violoncello, while another lady sings the Mass by Palestrina to which I have referred.

Expression was to be introduced into music through the chord of the dominant seventh, the invention of which is attributed to Monteverde. However, Palestrina had already employed it in his 'Adoremus,' but probably without understanding its importance or foreseeing its future.

Prior to this invention the major fourth known as the 'tritone' was looked upon as an intolerable dissonance which was called 'diabolus in musica.'

The dominant seventh served as the open door to all dissonances and to the domain of expression. It was the death of the learned music of the 16th century, the advent of the reign of melody, the development of the art of singing. Very often the voice part or the instrumental solo was accompanied by nothing more than a simple figured bass, the figures indicating the chords which the accompanist had to realise, well or badly as the case might be, upon the clavecin or the theorbo. The latter was an admirable instrument, only to be found now in museums, a kind of enormous lute with a long double neck, which offered great resources to a skilful performer.

CHARACTER OF MAJOR AND MINOR MODES.

Strange to relate, in former times the same character was not attributed to the minor and major modes as to-day. The joyful song of the Catholic Church, 'O filii et filiae,' is in the minor. The 'Romanesca,' a dance air of the 16th century, is in a minor key, as are also the dance airs of Lully and Rameau and the Gavottes of Bach. The celebrated Dead March of Handel, reproduced in more than one of his works, is in C major. The delicious love-duet in 'Acis and Galatea,' which changes into a trio with the 'asides' of Polyphemus, is in A minor; yet when Galatea immediately afterwards mourns the death of Acis, she does so in an air in F major. Mendelssohn wrote a quartet in a minor key; most executants think it right to invest it with a sad character—a grave error. Not until more recently do we find dance airs in the major.

INTERPRETATION OF THE GREAT MASTERS.

Music from the 17th century onward adopts 'ways and manners' for good and all. This music has remained in favour, and the works of Bach, Handel, Haydn, Mozart, and Beethoven, are continually being heard. How are they rendered? Is that rendering what it ought to be?—is another question. One source of error is to be found in the evolution that musical instruments have undergone. In the time of Bach and Handel the bow really deserved its Italian name of *arco*. It was bent like an arc, the hairs constituting the cord, the great flexibility of which enabled it to press firmly upon (*envelopper*) the strings of the instrument and make them return simultaneously. It seldom left the strings, only doing so in very rare cases and at given indications. Hence the fact that the sign *Legato* is equally rare; even if there were an up and down bow for each note, the notes were not separated from each other. In our days the bow has completely changed its form. The execution is fundamentally detached, and though it may be easy to keep the bow upon the strings, as was done at the beginning of the 19th century, our players have lost the habit. The result is that they impart to old music a tripping gait which completely alters its nature.

THE USE AND ABUSE OF 'LEGATO.'

With keyed instruments the reverse movement took place. The very precise indications of Mozart show that the 'non legato,' which is not wholly the 'staccato,' was the ordinary way of treating the instrument, and that the real 'legato' only occurred when indicated by the composer.

The harpsichord, which preceded the pianoforte, when furnished with its two keyboards, with several registers giving octaves and different sonorities, and even occasionally, like the organ, with a row of pedals, offered resources that the pianoforte does not possess.

A Polish lady, Madame Landowska, closely studied these resources, and showed us how pieces written for the instrument in question brought to light elements of variety which the pianoforte left wanting. But its sonority was lacking in breadth, and effects of light and shade were unobtainable; the former was varied by changing the keyboard or the register, as with the organ. With the pianoforte, on the contrary, the sound can be varied by increasing or diminishing the strength of the attack, whence its primitive name of *fortepiano*—a long name which was shortened at first by suppressing the last two syllables so that one may read (not without astonishment) in the accounts of the youthful Mozart about his skill in 'striking upon the Forte' when he was dealing with instruments that had a very weak tone. To-day, when athletic artists employ their whole strength upon instruments that can produce a deafening noise, they are said to 'play (*touchent*) upon the piano'!

We have to believe that the *non legato* had ended by degenerating into the *staccato*. In my childhood I heard old players whose touch was extremely crisp (*sec*) and jerky. A reaction took place, and then began the tyrannical reign of the perpetual *legato*. It was decided that on the pianoforte, in the absence of a contrary indication, and sometimes even in spite of such indications, the *legato* should be used any- and everywhere. That was a great misfortune, and Kalkbrenner gives a manifest proof of it in his arrangements of the Beethoven Symphonies. For that matter, this tyranny still exists. Despite the example of Liszt, the greatest pianist of the 19th century, and that of his numerous pupils, the harmful school of the *legato* has prevailed—harmful not so much in itself, as because it has perverted the intentions of composers. Our French professors have followed the example of Kalkbrenner.

EDITING MOZART AND BEETHOVEN.

The house of Breitkopf, which not long ago had the best editions of the German classics, has substituted in their place new editions in which professors have hastened to perfect after their own manner the music of the Masters. When this great house wished to bring out a complete edition of the prodigiously numerous works of Mozart, it appealed to all possessors of the master's manuscripts; then, after having collected those most precious documents, instead of faithfully reproducing them, it thought right to allow the professors a free rein. It was thus that the wonderful series of Pianoforte concertos was embellished by Carl Reinecke with a vast number of *liaisons*—*legato*, *molto legato*, *sempre legato*—which are entirely opposed to the intentions of the composer. Worse still, in one piece where Mozart had had the genial idea of ending abruptly with a soft nuance, the nuance is taken away and the piece ends '*f*' in the way that banality usually desires.

THE ABUSE OF THE PEDAL.

Another blot upon the modern editions is the abuse of the pedal. Mozart never indicated it, but inasmuch as purity of taste is one of his great qualities, it is probable that he never abused it. Beethoven indicated it in a complicated and cumbersome manner; to use the loud pedal he writes '*senza sordini*,' which means without dampers; to take it off he writes '*con sordini*,' with dampers. The soft pedal is indicated by '*una corda*'; the sign for taking it off—which sign still exists—is written '*tre corde*'. The indication 'Ped,' for the loud pedal is assuredly more convenient, but that is no reason for abusing it and inflicting it upon the composer when what he writes indicates the contrary.

OLD TEMPI AND NEW.

It was not, as it seems to me, until the 18th century that composers began indicating the movements, but the words which they used have in course of time changed in meaning. The distance between the slowest and the fastest movements was much less great than now. The *largo* was only an *adagio*, and the *presto* would hardly be an *allegro* to-day. *Andante*, which now indicates a slow movement, had then a natural meaning which signified 'going'; it was an *allegro moderato*. Handel often wrote *andante allegro*. For lack of knowing that, Gluck's beautiful air 'Divinités du Styx' and the air of Thais in 'Iphigénie en Tauride' are always sung too slowly. Berlioz remembered to have heard in his youth at the Opéra a much more animated rendering of these works.

Further, in the olden times words were not spelt the same as nowadays, and their value was only approximate. I will quote as an example the pretty riddle of the recitative of the High Priest in 'Alceste,' and recall the error committed on this subject by a conductor in a performance of Mendelssohn's 'Athalia'.

This freedom in rendering is more especially to be felt in the works of Rameau. To conform to his intentions in the vocal part it must not be interpreted literally; it is necessary to take the declamation as a basis, not the duration of the longs and breves. One sees the proof when the violins and the voices go in unison: they are written differently.

THE INTERPRETATION OF GRACE-NOTES.

A great obstacle to the execution of old works dating from the 18th century is the interpretation of the grace-notes,—the *appoggiatura*, and so forth. People have the annoying habit in these days of acting according to their own taste, which may be something of a guide, but not a wholly satisfying one. You can convince yourself of this by studying the 'Violin method' of the elder Mozart; you will find there things that could hardly be imagined.

The *appoggiatura*, the sense of which is derived from the Italian word *appoggiare*, ought always to be long, the various ways of writing it having no influence upon its duration. Exceptions may nevertheless be made when it concerns consecutive notes rising or falling; when the small note precedes the larger by a 'disjunct degree' it is no longer an *appoggiatura*, and ought to be short. In many cases it prolongs the duration of the note which follows it. It can even alter the value of the subsequent notes, as may be seen in Mozart's D minor Concerto.

In all old music after the Lully period there is constantly to be seen marked above the notes a little cross. Very often it is certainly a 'trill' (shake), but hardly always, one would think. Still, perhaps custom demanded that trills should be thus improperly made. I have been unable to find anywhere the explanation of this sign, not even in the 'Musical Dictionary' of J.-J. Rousseau. Nevertheless this dictionary contains much precious information. Does it not tell us, among other things, that the copyists of bygone days were veritable collaborators. When the composer indicated 'altos with basses' or 'oboe with violins,' the copyist undertook the necessary modifications. Unfortunately the times have changed since then.

Certain of Rameau's marks are unintelligible. The treatises of the period say that it is impossible to describe them, and that to understand them it would be essential to hear them interpreted by a professor of singing.

With the harpsichord writers, the multiplicity of grace-notes is extreme. As a rule, like Rameau, they

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give their own explanation of them at the head of their works. I note a curious sign indicating that the right hand ought to go down a little later than the left, which shows that unlike to-day they did not frequently indulge in the fearful habit of putting down their hands one after the other.

This prolixity of grace-notes is at first sight rather alarming; but they must not be shirked on that account, for they are indispensable. The methods of the time teach us, indeed, that pupils were made to play the pieces without grace-notes at first, then to add them progressively. Besides, Rameau, in transcribing for the harpsichord selections from his operas, has put in grace-notes that were not contained in the original.

BACH'S ORNAMENTS AND ORCHESTRATION.

In the works of Sebastian Bach ornaments are much less plentiful. Considerable confusion has arisen as to the interpretation of the signs for the *gruppetto*, or turn. Generally speaking, the *gruppetto* should be marked above when it is preceded by higher notes, and below when it is preceded by lower notes. In this connection I will quote the beautiful duet with chorus in the 'St. Matthew' Passion, and at the same time let me point out the mistake that is made in giving this 'Passion' on a grand scale with large masses of choral and instrumental executants. One is deceived by its character, by its double choir and orchestra, and forgets that it was destined for the little church of St. Thomas, where Bach was organist. Whilst for certain cantatas he employed horns, trumpets, trombones, and drums, in the 'Passion' according to St. Matthew he used in each orchestra only two flutes and two oboes, by turn the ordinary oboe, oboe d'amore, and oboe di caccia; that is to say, oboes with pitches a third and a fifth lower. Certainly, therefore, these two orchestras and choirs reduce themselves to a fairly small number of executants.

In regard to the difficulties of interpretation in the works of Rameau and Gluck, I should mention the change of pitch, which was then one tone lower than it is in our day. (The organ at the church of Saint-Merry had a diapason in B flat.) Apart from the time and the different instruments which render their execution difficult, there are the recitatives, which were much used, and of which a very serious study was made. I recall the beautiful example of recitative in the 'Iphigénie en Tauride.'

THE PEDAL AND THE TEMPO RUBATO.

And now we arrive at the modern period. Since Liszt, who revolutionized not only pianoforte playing but the manner of writing for it, composers have given executants all the necessary indications, and the latter have only to observe them to the best of their ability.

Some interesting points have nevertheless to be observed in connection with the music of Chopin, whom recent editions unfortunately have begun to misinterpret (*fausser*). Chopin detested the abuse of the pedal; he could not bear that two different chords, through careless or ignorant treatment, should be allowed to commingle. Moreover, he showed his intention with the greatest care. One must beware of utilizing the pedal where he has not indicated it. But great skill is requisite thus to dispense with the pedal; also, the new editions pay no attention to the composer's marks. Thus it is that in the 'Berceuse,' where Chopin has indicated that the pedal is to be used at the beginning of every bar and taken off in the middle, some modern editions keep it down all through the bar, mixing together the tonic and the dominant—

exactly what the composer wished to avoid. Another question of great importance in the rendering of Chopin's music is the *Tempo rubato*. It is not, as many believe, a dislocation of the time. It is a great freedom left to the singing part whilst the accompaniment preserves strict time. Mozart played in that way. He speaks of it in one of his letters and describes it marvellously; the expression '*Tempo rubato*' had not then been invented.

This manner of playing requiring complete independence in both hands, is not at the disposal of everybody; also, to imitate its effect, the performer upsets the bass and destroys the rhythm, and when to this disorder is added the abuse of the pedal, there results therefrom the bad execution which is current coin in drawing-rooms—and even elsewhere as well.

THE ABUSE OF THE TREMOLO.

Another blot on modern execution is the *tremolo* (*chevrotement*) indulged in by singers and instrumentalists. In the case of singers this trembling is often the result of fatigue of the voice—when it is involuntary and merely to be regretted.

With violinists and violoncellists it is not the same thing. It is a fashion born of the desire to make an effect at all costs, and of the depraved taste of the public for impassioned playing. Now art does not depend on passion alone. In our epoch, wherein art, thanks to its admirable working out, has conquered every domain, music should be capable of expressing everything, from the most perfect calm to the most violent passion.

When one is strongly moved the voice alters; in moving situations the singer should let his voice vibrate. Formerly German singers used to sing everything full voice without any variation in the sound, whatever the situation might be; they might have been so many clarinets.

Now it is nothing but vibration. I once heard the quintet from the 'Meistersinger' sung in Paris. It was frightful, and the piece was incomprehensible. Happily all singers do not suffer from this defect, but it has got hold of all the violinists and violoncellists. Franchomme, the violoncellist, friend and colleague of Chopin, did not play in this way; neither did Sarasate, Sivori, or Joachim.

GIVING MUSIC ITS TRUE CHARACTER.

I have written a concerto of which the first and last movements are very passionate; they are separated by a piece that breathes the utmost calm—a lake between two mountains. The great violinists who do me the honour to play this work do not understand this contrast; they vibrate upon the lake just as they do upon the mountains. Sarasate, for whom the concerto was written, was as calm upon the lake as he was agitated on the mountains, and he did not produce less effect in consequence, for there is nothing like giving music its true character.

We have seen how it was that formerly music, not being written with the same scrupulous care as to-day, was granted a certain freedom of interpretation. This freedom went further than is believed, and rather resembled that of which the great Italian singers afforded an example at the time of the Rubinis and the Malibrans. They did not mind 'embroidering' compositions, and the very common custom of 'repeats' came about because the second time the executants gave free rein to their inspiration. In my youth I heard the last echoes of this fashion. At the present day we suppress 'repeats,' and it is more prudent to do so.

Still it would be betraying the composer's intentions to render literally many passages in Mozart's Pianoforte concertos. Sometimes he wrote little more than a

* In Paris, where Dr. Saint-Saëns was appointed organist in 1853, when he was eighteen years old.—Translator.

mere framework upon which he had to improvise. It would not do, however, to imitate Kalkbrenner, who, when playing the great C major Concerto of Mozart in Paris, re-wrote it on entirely different lines. But when I was performing the master's magnificent Concerto in C minor at the Paris Conservatoire, I should have thought it a crime to play literally the solo part in the *Adagio*, which would be absurd if thus presented amidst orchestration of great richness. There, as elsewhere, it is the letter that kills and the spirit that imbues with life. But in such a case one must *know* his Mozart and be able to assimilate his style—a thing that cannot be left to improvisation.

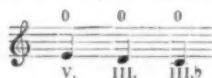
*. Many of the points raised by Dr. Saint-Saëns in his lecture are fully discussed in a book by Mr. Arnold Dolmetsch, 'The Interpretation of the Music of the 17th and 18th Centuries,' shortly to be issued by Messrs. Novello in their 'Handbooks for Musicians' Series.—ED., M. T.

PAGANINI'S 'ART OF PLAYING THE VIOLIN': BY CARL GUHR.

A NEW EDITION OF A FAMOUS WORK.*

It is some eighty-five years since Carl Guhr (*b.* 1787 at Militsch in Silesia, *d.* 1848 at Frankfurt-am-Main) published his celebrated treatise on 'Paganini's Art of Playing the Violin.' It was the first attempt fully to explain the many remarkable innovations introduced into violin-playing by the greatest of all violin virtuosos. Many of these effects, such as raising the pitch of the four strings a semitone, or of the G string alone to B \flat , left-hand *pizzicato*, flying *staccato*, and such like, which when first heard excited the greatest surprise and even bewilderment, especially the results caused by tuning—as Paganini never let his audience hear him tune his instrument—have now become the ordinary stock-in-trade of the everyday violin student. But interesting as it still is to read Guhr's somewhat naive description of the astonishment exhibited by Paganini's listeners at these flights of magicianship, as they were at times regarded, far greater value must be permanently attached to his book as an exhaustive treatise on single and double harmonics, a large proportion of which were probably discovered by the famous Italian virtuoso.

Guhr employed a somewhat complicated notation for harmonics, the peculiar diamond-shaped note now in general use not having then been invented, in all probability. A \supset , A \supset , A \supset , A \supset , A \supset signified, respectively, the octave harmonic, the octave-fifth, the double-octave, the major third, and the double-octave-fifth. These again were designated by the Roman figures VIII., V., IV., III., and III. \flat to show the distance from the open string (the fundamental) at which the finger was lightly to touch the string. The difficulty of reading from this notation was greatly increased in the case of artificial harmonics, where the Roman figure alone was generally used. Thus:



signified that the first note was to have the perfect fifth (A) pressed down below it; the second was to have the *major* third (B \flat) pressed down below it; and the third was to have the *minor* third (A \flat) pressed down below it. If these three notes are given in modern notation with the pressed note (the new

fundamental) written as an ordinary note, and the lightly-touched note as a diamond-shaped note, reading is at once facilitated:



Guhr's work was originally translated into English from the German by Sabilla Novello; it is now republished and entirely revised by C. Egerton Lowe. The present editor has evidently been at considerable pains to correct the almost inevitable errors which had slipped into this highly complicated production, and numerous marginal notes will materially assist the student in overcoming the many difficulties which confront him in pursuing his studies through these very elaborate harmonics. Throughout the whole of the first part of the book, dealing with natural harmonic notes, single artificial harmonics, diatonic and chromatic scales formed from natural and artificial harmonics, double harmonics, natural and artificial, in all possible intervals, &c., the modern notation has been adopted in lieu of Guhr's more complicated system. Only towards the end, in a few examples, is the original method maintained. By this time the cause and effect of all possible harmonics should have become so inevitably impressed upon the mind that Guhr's system should occasion little difficulty, and it facilitates the printing of certain passages of double harmonics on one stave which otherwise would require two staves. The original edition ran to 43 pages, the present is extended to 64, the addition being almost entirely brought about by more liberal paging; this alone will greatly assist reading.

Naturally in a work dealing with such exceedingly intricate problems the ordinary student will find examples which even unlimited patience will not enable him to overcome; this should not deter him from attempting all within his possible range of technique. An almost phenomenal stretch is required in many cases, and the utmost delicacy of touch must be aimed at where double artificial harmonics are introduced. As Guhr mentions, *thin* strings produce harmonics more easily than thick ones, and therefore a specially strung instrument will considerably facilitate execution. This new edition should be of very great value to all violinists.

SIR CHARLES STANFORD'S NEW PIANOFORTE CONCERTO.

In our last issue we alluded briefly to the successful production of this work at the musical Festival held at Norfolk (Conn.) early in June. We have now before us Press-cuttings giving the opinions of critics, from which we select the following:

Mr. H. E. Krehbiel (in the *New York Tribune*) says:

'Mr. Harold Bauer had prepared the solo part with care and played it with complete devotion. The orchestra under Arthur Ness did its duty fully, and the audience found the work greatly to its taste and liking, for one thing, because it was to its understanding, and strove straightforwardly and consistently to express pure musical beauty.'

'Of nationalism like that disclosed in "Shamus O'Brien," the Irish Symphony, and presumably the Irish Rhapsodies and Dances for orchestra, the Irish Idyll for pianoforte and orchestra, and the Irish Fantasies for violin and orchestra which are in the list of Sir Charles's compositions, there is not a trace. Its key is C minor, and it is marked Op. 126. It was written, I believe, a year or more ago, but its first performance was reserved for the Norfolk Festival. It is in three movements—the conventional three movements, one is obliged to say in this case—the middle slow one bearing the greatest burden of simple, soulful, though not profoundly poetic beauty. The last movement in triple time, with a theme proclaimed at

* Paganini's 'Art of Playing the Violin.' By Carl Guhr. Revised by C. Egerton Lowe. Price 5s. Published by Novello & Co., Ltd.

the outset in with a retrospect episode. Good proceeded from throughout, and Hotspurs will musical faces. Mr. Bauer's season, he music for wh modernists say. Mr. Krehbiel is no trace of movement is Mr. Cecil performance.

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Mr. Regina Sir John Goss in 1887. W organist and c Sussex. Next Lemare, and Lewisiam, he Westminster, 1914, and wa Bishopsgate twice a week

the outset in full chordal harmony, is bright and militant, with a retrospective glance at the slow movement as a short episode. Good sound music, all of it, with a spirit that proceeded from Schumann. Most admirably pianistic it is throughout, and scored with a master hand. Our musical Hotspurs will decry it as smugly academic, but it has a clean musical face. It knows its purpose, and achieves it; and if Mr. Bauer plays it in the musical capitals of America next season, he will bring delight to thousands who love music for what it is rather than for what the so-called modernists say they think it ought to be.

Mr. Krehbiel is hardly correct in saying that there is no trace of Irish feeling in the Concerto. The last movement is much infused with Irish idioms.

Mr. Cecil Forsyth, who was present at the performance, in the course of an amusing letter, says:

"The Norfolk Music Festival has come and gone. It was a very delightful experience both musically and socially. I dare say you know what "New England kindness and hospitality" means. If you don't, I would say that it is the best we have in England with a little extra streak of Yankee brightness that is very attractive. And of all the jolly good New Englanders that I have met I must put the Stoeckels first."

After alluding to the excellence of both choir and orchestra throughout the Festival performances, he says of Harold Bauer's performance of the Concerto that

"I never heard such a terrific rhythm as he put into the last movement. The work was received with tremendous enthusiasm, and afterwards Harold Bauer processed back and forth from the artists' room for about a quarter-of-an-hour. He told me just before the concert that however much applause he might get, he felt that he had only the right to twenty-five per cent. at most. The only criticism I heard was that there was too much orchestra in the first movement. Both Harold Bauer and I agreed on this, but Krehbiel and others were loudly defiant of our opinion."

The Concerto will be performed at Queen's Hall Promenade Concerts on October 6, with Mr. William Murdoch as soloist.

MR. REGINALD GOSS CUSTARD AND THE ST. MARGARET'S, WESTMINSTER, ORGAN RECITALS.

We feel sure that there are a great number of music lovers, including many young organists, who share our regret that the Saturday Organ Recitals, at the above Church, which, since they were instituted eighteen years ago by Mr. E. H. Lemare, have been a feature of London musical life, have been discontinued. We do not propose to enter into the circumstances that have led to this unfortunate abandonment, but we need scarcely say that they have nothing whatever to do with Mr. Goss Custard's musical capacity, and that he quits the post with honour, and, we would add, with the esteem of the profession. We shall miss Mr. Goss Custard's masterly handling of this particular instrument, but we hope and believe that this will only mean that his fine skill will be more freely available elsewhere. In this country with its pride of organs and great traditions of organ playing, and, as Mr. Goss Custard and other recitalists have demonstrated, of appreciative auditors, it should not be long before this eminent player is fully occupied.

Mr. Reginald Goss Custard is a grand-nephew of Sir John Goss. He was born at St. Leonards-on-Sea in 1887. When he was sixteen years of age he became organist and choirmaster of St. Mary's Church, Battle, Sussex. Next he came to London to assist Mr. E. H. Lemare, and after acting as organist at St. John's, Lewisham, he was appointed organist of St. Margaret's, Westminster, in 1902. He resigned this post in March, 1914, and was at once appointed organist to the Bishopsgate Foundation, where he gives recitals twice a week (on Tuesdays and Fridays).

THE GLASGOW CHORAL UNION: A NEW CONDUCTOR.

Mr. Warren T. Clemens, of Aberdeen, has been appointed conductor of the Glasgow Choral Union, a post recently vacated by Mr. Henri Verbrugghen in order to fulfil his new duties at Sydney. The Choral Union is one of the most important organizations of its class in this country. It has behind it a fine record which we are sure will not be dimmed by the work of the new conductor, who we know from ample experience brings to his task exceptional ability.

The discovery of Mr. Clemens as a choir-trainer and conductor may be placed mainly to the credit of the competitive festival movement. But for that powerful searchlight Mr. Clemens might still be expending, but not wasting, his fragrance on the bracing (we dare not say desert) air of Peterhead, near Aberdeen. The Aberdeen Musical Festival, brought into being by the energies of Prof. Sanford Terry, enabled many musicians from far away to note the capacity of Mr. Clemens, and thus sound his praises abroad. He will now enjoy wide scope for the exercise of his talent. All parties concerned may be congratulated on the appointment.

The Glasgow Choral Union was conducted by Dr. Henry Coward for some years prior to 1912, when he resigned and Mr. Verbrugghen was appointed.

Church and Organ Music.

THE HYMN-TUNE IN ORGAN MUSIC.*

By HARVEY GRACE.

There is no better omen for the future of Church and organ music than the revival of interest in our old English psalm-tunes. In theory of course they have always been popular, but there can be no doubt that they were under a cloud during the second half of the last century. By the side of the modern hymn-tune they appeared to be square in rhythm, dull in melody, and archaic in harmony. They have survived the ordeal, and we are to-day beginning to see that the fault lay not in the tunes, but in the taste of a period when the demand was for the superficial and pleasing rather than the strong and good. English organ composers are more and more finding inspiration in these old tunes,—a fact which encourages the hope that native organ music, based on melodies familiar to the man in the pew, will prove of interest to that somewhat coy individual, who at present is too often indifferent to organ works of serious aim.

One of the most important additions to our slender store of music in which these tunes are used, not as melodic pegs on which to hang shallow decorative passages, but as bases for thematic development, was the set of seven Choral preludes by Sir Hubert Parry, published by Novello & Co. a few years ago. These were so widely appreciated that no one will be surprised to find the composer taking up his parable again. The result lies before me in the shape of Three Chorale Fantasias, published under one cover, and dedicated respectively to Dr. W. G. Alcock, Sir Walter Parratt, and Dr. Walford Davies. As the title implies, these new pieces are on a bigger scale than the earlier set, which were genuine

* Three Chorale Fantasias for the Organ. By C. Hubert H. Parry. (Novello & Co., Ltd.)

preludes, with the possible exception of those on the 'Old 104th' and 'St. Anne,' to which the term fantasia might more fitly be applied.

We are accustomed to use the term 'Choral Prelude' in connection with all organ music based on hymn-tunes, but as a matter of fact there are three forms involved, having a good deal in common but quite as well-defined as most forms in music. The Organ Choral was a statement of the complete tune, the sentiment of the hymn being illustrated by harmonic subtleties and devices of figuration. The Choral Prelude agreed with its title, being played as an introduction to the hymn about to be sung, and usually hinting at the melody rather than giving a complete presentation of it. (The prelude to the Anthem in our English churches is analogous.) The Choral Fantasia dealt more fully with the tune, and was an independent and highly organized work of art, having much in common with the modern variation form. No doubt the species frequently overlapped, but in the majority of cases the title was exactly descriptive. In calling one set Preludes and the other Fantasias, therefore, the composer is giving us a useful reminder of these formal differences.

The three tunes here dealt with are 'St. Anne,' 'An English tune of the 18th century,' and the 'Old 100th.' The treatment of the first is appropriately vigorous. After a few introductory chords based on the opening phrase the pedals deliver a florid figure (1st) with a similar basis, and a tenor counter theme (2^d) enters four bars later, also hinting at the tune, the first line of which shortly afterwards appears in the treble, disappearing with its last note into the contrapuntal texture. All this gives us two pages of preamble to the statement of the first line in minims eight bars later, and this method is continued throughout.

The appearance of the final phrase of the tune is heralded by a fine climax over a dominant pedal. The frequent mixture of $\frac{3}{4}$ and $\frac{4}{4}$ time produces some interesting rhythmical effects, and the polyphonic web is of the kind we might expect from the composer. The whole is imbued with characteristic breezy energy.

It is worthy of note that here, as in the set of 'Seven Choral Preludes,' the composer uses this free polyphonic treatment of each phrase of the tune in preference to the Pachelbel method of fugal exposition. Felicitously as the old form is used by Bach, the idiom is often vocal rather than instrumental, and occasionally the result strikes one as being somewhat mechanical. Its later development into a free polyphonic commentary on the musical text gives us, as here, the effect of fine improvisation. (See Ex. 3 below.)

The second Fantasia is full of a tender expressiveness that brings to mind the more intimate passages in Bach's treatment of choral melodies. The tune appeared in 'Harmonia Perfecta' in 1730, and seems to have been lost sight of since—unaccountably, for it is a fine specimen. It is here given as a setting to the first verse of 'When I survey the wondrous Cross.' Each phrase is delivered in highly ornate form, the interludes dealing with plainer statements.

A good idea of the method employed and its beautiful results may be obtained by comparing the last line of the tune with its floriated form:



Ex. 2. *Lento.* ♩ = about 60.
MAN. I.



MAN. II.



The little waving figure at the beginning is a feature of each phrase, and has much to do with the touching character of the work as a whole, which is one of the most beautiful organ pieces I have met for a long time.

In No. 3 we return again to the vigorous methods of the opening number, though the plan is somewhat different, the tune, save the last line, appearing quietly, separated by long interludes powerful both in matter and manner. I quote the opening bars:

Ex. 3. *Animato.* ♩ = 80.



This is the longest of the set, filling eleven pages. It is also the freest, though the connection between even the most complex passages and the tune itself is so clear that the result is never rambling or diffuse.

(Continued on page 485.)

PART-SONG FOR S.A.T.B.

Words by THOMAS MOORE.

Composed by CUTHBERT HARRIS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante con moto. $\text{♩} = 76.$

SOPRANO. *p* *pp*
How sweet the an - swer Ech-o makes . . To Mu - sic at

ALTO. *p* *pp*
How sweet the an - swer Ech-o makes, Ech-o makes To Mu - sic at

TENOR. *p* *pp*
How sweet, how sweet the an - swer Ech-o makes To Mu - sic at

BASS. *p* *pp*
How sweet the an - swer Ech-o makes, Ech-o makes To Mu - sic at

(For practice only.)

p *cres.*
night, When, roused by lute or horn, she wakes, And far a-way, o'er

p *cres.*
night, When, roused by lute . . or horn, she wakes, And far a-way, o'er

p *cres.*
night, When, roused by lute or horn, she wakes, And far a-way, o'er

p *cres.*
night, When, roused by lute or horn, she wakes, And far a-way, o'er

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mf lawns and lakes, Goes an - - - swering light! *dim.* *p* *mp* How

mf lawns and lakes, Goes an - - - swering light, *dim.* *p* *mp* How

mf lawns and lakes, Goes an - - - swering light, *dim.* *p* *mp* How

mf lawns and lakes, Goes an - - - swering light, *dim.* *p* *mp* How

mf lawns and lakes, Goes an - - - swering, an - - - swering light! *dim.* *p* *mp* How

mf sweet, how sweet the an - swer Ech-o makes To Mu - sic . . at *dim.* *p* *mp* *rall.*

mf sweet, how sweet the an - swer Ech-o makes To Mu - sic . . at *dim.* *p* *mp* *rall.*

mf sweet, how sweet the an - swer Ech-o makes To . . Mu - sic . . at *dim.* *p* *mp* *rall.*

mf sweet, how sweet the an - swer Ech-o makes To . . Mu - sic . . at *dim.* *p* *mp* *rall.*

mf a tempo. night. Yet Love hath ech-oes tru-er far, And far . . more sweet Than *p*

mf a tempo. night. Yet Love hath ech-oes tru-er far, And far more sweet Than *p*

mf a tempo. night. Yet Love hath ech-oes tru-er far, And far . . more sweet Than *p*

mf a tempo. night. Yet Love hath ech-oes tru-er far, And far more sweet Than *p*

cres. *mf*
e'er, be-neath the moonlight's star, Of horn, or lute, or soft gui-tar, The

cres. *mf*
e'er, be-neath . . the moonlight's star, Of horn, or lute, or soft gui-tar, The

cres. *mf*
e'er, be-neath the moonlight's star, Of horn, or lute, or soft gui-tar, The

cres. *mf*
e'er, be-neath the moonlight's star, Of horn, or lute, or soft gui-tar, The

dim. *mp* *p*
songs re-peat, the songs re-peat.

dim. *mp* *p*
songs re-peat, the songs re-peat.

dim. *mp* *p*
songs re-peat, the songs re-peat.

dim. *mp* *p*
songs re-peat, the songs re-peat.

dim. *mp* *p*
songs re-peat, the songs re-peat. 'Tis when the

p *mf* *p*
'Tis when the sigh, in youth sin-cere, And on-ly then, The sigh that's

p *mf* *p*
'Tis when the sigh, in youth sin-cere. And on-ly then, The sigh that's breathed . .

p *mf* *p*
'Tis when the sigh, in youth sin-cere, And on-ly then, The sigh that's

p *mf* *p*
sigh, . . . in youth sin-cere, And on-ly then, The sigh that's

breath'd for one to hear, Is by that one, that on - ly dear, Breath'd back a -

for one to hear, Is by that one, that on - ly dear, Breath'd back a -

breath'd for one to hear, Is by that one, that on - ly dear, Breath'd back a -

breath'd for one to hear, Is by that one, that on - ly dear, Breath'd back a -

- gain, breath'd back a - gain, . . breath'd back a - - gain. How sweet, how sweet the

- gain, . . breath'd back a - gain, . . breath'd back a - - gain. How sweet the

- gain, . . breath'd back a - gain, . . breath'd back a - - gain. How sweet, how

- gain, . . breath'd back a - gain, breath'd . . back a - - gain. How sweet the

an - swer Ech-o makes . . To Mu - sic . . at night. . .

an - swer Ech-o makes, Ech-o makes To Mu - sic . . at night. . .

sweet the an - swer Ech-o makes To Mu - sic . . at night. . .

an - swer Ech-o makes, Ech-o makes To Mu - sic . . at night. . .

Ample variety of chordal passages, notable additions to the repertoire of the choir, welcome in a degree of difficulty in the earlier

HISTO

A well-arranged has recently been of New York director. The composers under the (a) Transcript Choral Music. Lecture:

THE DEV

Gregorian C

Ave Verum

Gloria Patri

'O Saviour

'Sing to th

Biblical Sc

Soprano A

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Chorus—'I

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Organ—Fa

'Thy Will

'As torrent

'Hymn to

'Nowell' (

On July 12 of St. Mary Mr. R. T. M. Mr. Hubert is an accom Suite for vi Mr. Hunt p by Brahms. Fox, of Keb At the Ch July 14, the excellent per Choral Soci were Miss Mr. Charles a competent Mr. Gilbert was at the or

(Continued from page 480.)

Ample variety is provided by the alternation of broad choral passages and polyphony. The Fantasies are a notable addition to English organ music, and will doubtless receive, as they deserve to do, a cordial welcome in our organ-lofts. I may add that the degree of difficulty is somewhat less than that of No. 7 in the earlier set.

HISTORICAL ORGAN LECTURE-RECITALS.

A well-arranged scheme of lecture-recitals of organ music has recently been given at the Union Theological Seminary of New York by Mr. Clarence Dickinson, the musical director. The five programmes were devoted to (a) Music composers under the influence of the Latin Church, and (b) under the Lutheran Church; (c) The Bach family; (d) Transcriptions; and (e) The development of Sacred Choral Music. We print below the programme of the fifth lecture:

THE DEVELOPMENT OF SACRED CHORAL MUSIC.

Part I.

Gregorian Chant—114th Psalm, In exitu Israel,

Ave Verum (three-part chorus) ... *Tonus Peregrinus*
(Flemish, c. 1453-1521)

Gloria Patri (for double chorus)—
Giovanni Pierluigi da Palestrina
(Italian, 1526-94)

'O Saviour of the World'
Giovanni Pierluigi da Palestrina
(motet for double chorus)

'Sing to the Lord' (motet for double chorus)
Heinrich Schütz
(German, 1566-1672)

Biblical Scene—'The Pharisee and the Publican'
Heinrich Schütz
Soprano Aria and Chorus—'I follow Thee also, my Saviour'

'O wondrous love'
(From the 'Passion according to St. John')
John Sebastian Bach
(German, 1685-1750)

Chorus—'Let their celestial concerts' (from 'Samson')
George Friedrich Handel
(German-English, 1685-1759)

Duet, for Soprano and Alto—'Lord, bow Thine ear,
with Chorus (from 'Elijah')'
Felix Mendelssohn-Bartholdy
(German, 1800-47)

Organ—Fantasia *Theodor Bueck*
(Russian)

Part II.

MODERN.

'Thy Will be done' *Hugo Wolf*
(German)

'As torrents in summer' *Edward Elgar*
(English)

'Hymn to the Trinity' *Sergei Rachmaninov*
(Russian)

'Nowell' (by request) *Clarence Dickinson*
(American)

On July 12 there was a large congregation in the Church of St. Mary Redcliff, when an organ recital was given by Mr. R. T. Morgan (organist of the Church), and for variety Mr. Hubert W. Hunt (organist of Bristol Cathedral), who is an accomplished violinist, collaborated. Rheinberger's Suite for violin and organ (Op. 166) was an item, and Mr. Hunt played the Adagio from the Concerto for viola by Brahms. At the next organ recital Mr. Douglas G. Fox, of Keble College, Oxford, will be the performer. At the Church of St. Alban, Coldharbour Road, on July 14, the opening of the new chancel was marked by an excellent performance of 'Elijah,' given by the West Bristol Choral Society, under Mr. Charles Read. The soloists were Miss Rachel Bristow, Miss Gertrude Winchester, Mr. Charles Goulding, and Mr. H. V. Spiller. There was a competent orchestra led by Mr. Maurice Alexander, and Mr. Gilbert A. Sellick (organist of St. Saviour's Church) was at the organ.

In aid of a fund for the renovation of the fine organ in Barnstaple Parish Church, a choral and organ recital was given on June 28. The choir sang Beethoven's 'Hallelujah' ('Mount of Olives') and Goss's 'The Wilderness,' the organist, Dr. H. J. Edwards, playing Mendelssohn's Overture to 'Athalia,' the $\frac{5}{4}$ movement from Tchaikovsky's 'Pathetic' Symphony, and Hollins's C minor Overture. Dr. Edwards has held his present post since 1866—a remarkable record of service.

A recital of vocal and instrumental music was given in Highclere Church on Sunday afternoon, July 18. Among the items performed were Walford Davies's 'Solemn melody,' Mendelssohn's March in E minor, and two organ solos. Mr. G. J. Fyfield was the organist, and the instrumentalists were Miss Arkwright (Mus. Doc.), Miss G. Brooks, and Messrs. A. Fyfield, F. Fyfield, and J. Hamilton.

A Festival of choirs in the Norwich Diocese took place at St. Mary's Church, Diss, on June 8, when, in spite of forces depleted by the War, a well-chosen selection of music received a good performance. Dr. Bates conducted.

The Meath Choral Association (Western Division) held its annual Festival at All Saints' Church, Mullingar, on June 29, when choirs from thirteen parishes took part in a well-rendered service. Mr. Haywood, of St. Mary's Church, Athlone, accompanied.

The annual Festival of choirs of the diocese of Ferns took place on June 29 at St. Mary's Church, Enniscorthy, when, under the direction of Mr. J. W. Dry, a body of over three hundred singers gave evidence of good training.

We have received a report of the music performed at Christ Church Cathedral, Montreal, from September, 1914, to May, 1915. The list of services and anthems shows excellent taste. A statistical table of organ composers represented in the voluntaries is headed by Bach (16), Widor (12), Rheinberger (10), and Karg-Elert (9). With the exception of Harwood (6), and Parry (5), British composers appear amongst the 'also ran,' but the list is a good one, none the less.

We regret to hear that owing to the war St. George's Church, Paris, has been obliged to discontinue its Choir School, and the music has now to be conducted as at other English Continental Churches, with ladies in the place of boys and the adoption of a simpler style of music. Mr. Horace A. Hawkins, who was appointed organist and choirmaster at St. George's two years ago, and under whose direction the Choir School was formed, returns to England to be organist and head musicmaster at Hurstpierpoint College.

We have received a copy of Twelve Short Anthems for men's voices (T.T.B.B.) for use in church, on deck, in camp, or trench, composed for, and dedicated to, Our Soldiers and Sailors, and especially the men's choir of H.M.S. 'Achilles,' written by various composers, and published by Messrs. Stainer & Bell, Ltd.

Mr. W. W. Starmer has written a hymn-tune setting of Kipling's 'Recessional.' Messrs. Weekes & Co. are the publishers.

ORGAN RECITALS.

Mr. Henry Riding, at Chigwell Church—Canzona, *Wolstenholme*.

Mr. Claude A. Forster, at St. John's, Forfar—Two Chorale Preludes, *Parry*.

Mr. C. E. Blyton Dobson, at Central Mission, Nottingham (five recitals)—Allegretto in E flat, *Wolstenholme*; Minuet and Trio, *Brewer*; Prelude and Fugue in A minor, *Bach*.

- Mr. Albert Orton, at Walton Parish Church, Liverpool (two recitals)—Ballade in D flat, *A. W. Pollitt*; Prelude and Fugue in G, *Bach*.
- Mr. A. S. Warrell, at St. Mary's, Yate (two recitals)—Pièce Héroïque, *Franch*; Third Rhapsody on Breton Themes, *Saint-Saëns*.
- Mr. Herbert F. Ellingford, at St. George's Hall, Liverpool (three recitals)—Fantasia in D minor, *Alan Gray*; Epilogue, *Harvey Grace*; Légende, *Joseph Bonnet*.
- Mr. Ernest Cooper, at Lindley Zion Chapel—Toccata and Fugue in D minor, *Bach*.
- Mr. John Tobin, at Crosby Congregational Church—Sonata in C minor, *A. W. Pollitt*.
- Mr. J. A. Meale, at Outwood Wesleyan Methodist Church—Sonata No. 6, *Mendelssohn*.
- Mr. Harvey Grace, at St. Mary Magdalene's, Munster Square—Suite Gothique, *Beilmann*.
- Dr. W. Rigby, at St. James's, Paisley—Three Movements from fifth Symphony, *Widor*.
- Mr. H. C. L. Stocks, at Holy Trinity, Yeovil—Andante in E flat, *Wesley*.
- Mr. H. Matthias Turton, at Oxford Place Chapel, Leeds—Prelude and Fugue, *Glazounev*.
- Mr. Arthur S. Manfield, at Skelmorlie Parish Church—Scherzo Fugue, *Lemare*.
- Mr. Allan Brown, at Crystal Palace (three recitals)—Chanson Rustique, *Purcell J. Mansfield*; March on a theme of Handel, *Guitman*; Allegro from Concerto, *Handel*.
- Mr. Herbert Hodge, at St. Magnus-the-Martyr, London Bridge—Pièce Héroïque, *Clara Franch*. At St. Stephen's, Walbrook—Air with variations, *Best*. At St. Nicholas Cole Abbey (two recitals)—Finale in D, *Lemmens*; Allegro in F, *Gade*.
- Mr. Arthur B. Robinson, at St. Oswald's, Flamborough—Lied, *Wolstenholme*.
- Mr. Ernest Kiver, at St. Stephen's, Norbury—Song of Triumph, *John E. West*.
- Mr. G. H. Cole, at the Parish Church, Cardiff—Fantasia in E flat, *Saint-Saëns*.

APPOINTMENTS.

- Mr. W. Greenhouse Allt, conductor of the Edinburgh Royal Choral Union.
- Mr. George Barclay, organist and choirmaster, Parish Church, Forbes, N.B.
- Mr. Sydney C. Dawe, organist and choirmaster, The Grove, Stratford, Wesleyan Church.
- Mr. E. H. Sidebotham, organist and choirmaster, St. George's, Worthing.

Reviews.

PIANOFORTE MUSIC.

- The Art of Finger Dexterity.* By Charles Czerny. (Edition Novello, Nos. 23A and 23B.) Edited by Franklin Taylor.
- Études.* By Ignaz Moscheles. (Edition Novello, No. 25.) Edited by Franklin Taylor.
- Études.* By Daniel Steibelt. (Edition Novello, No. 26.) Edited by Franklin Taylor.
- Études.* By Franklin Taylor. (Edition Novello, No. 27.) Edited by Franklin Taylor.
- Études.* By Ludwig Berger. (Edition Novello, No. 28.) Edited by Franklin Taylor.
- Études.* By C. Czerny. (Edition Novello, No. 29.) Edited by Franklin Taylor.

[Novello & Co., Ltd.]

Several new additions to the 'Edition Novello' have recently been published. Nos. 23A and 23B give a selection of forty Studies from Czerny's famous 'Kunst der Fingerfertigkeit,' now to be known as 'The Art of Finger Dexterity,' or, in French, as 'L'Art de délier les doigts.' These much-used Studies are too well known to need special praise; they will live as long as there are students to practise the pianoforte.

No. 25 contains a selection of eight of the most popular numbers from Moscheles's Op. 70. These are studies not only for technique but for expression as well, and they should be known by all pianists; they admirably prepare for

Chopin's Studies, in spite of the fact that the composer was not exactly a great admirer of his celebrated Polish contemporary.

No. 26 gives us thirteen selected Studies from Daniel Steibelt's Op. 78. Few now know much of the composer or his works, except for these Studies and a few small pieces still used for teaching purposes; but in his day Steibelt was considered by many as a rival of Beethoven! There is intrinsic musicianship in these Studies, and their technical value is considerable.

No. 27 contains eleven original and exceedingly useful Studies by Franklin Taylor, the editor of this splendid new Edition. One would ask why have none of these really fine works been selected by the Associated Board for their examinations, did one not remember that they are by an Englishman, and that 'No English works' has too often in the past been the ruling motto for compilers of examination syllabuses. We must live in hope that a more enlightened patriotism is about to dawn on educational committees.

No. 28 gives ten selected Studies from Ludwig Berger's Opp. 12 and 22. These are technically quite difficult, about on a par with those of Moscheles; Op. 22, No. 14, with irregular different time-groups for either hand, is of special value.

No. 29 has a selection of twenty-two Studies from the original hundred comprising Czerny's Op. 139. These are quite of an elementary nature, suitable for very young players. It is impossible to praise too highly the excellent editing and printing of these new and welcome additions to the teacher's repertory of English pianoforte editions.

VIOLIN MUSIC.

Suite in F. By C. Hubert H. Parry. Arranged for Violin and Pianoforte by Emily Dymond.

[Novello & Co., Ltd.]

'Lady Radnor's Suite' has long been a favourite work for string orchestra, and many will be glad to have this new arrangement for violin and pianoforte. The violin part is practically the same as in the original, except for a few additional notes here and there; the pianoforte accompaniment has been judiciously compiled from the other parts. The last three of its six movements—the vivacious Bourée, the graceful Slow Minuet, and the sparkling Gigue—are published separately. If the second violin part were used from the original work an excellent duet for two violins could be obtained.

Second Album of Songs. By Henry G. Ley. Op. 8. *Let all the world in every corner sing.* Anthem by Henry G. Ley.

[Oxford: Sydney Acott & Co., Ltd.]

Mr. Ley's album contains eight songs, all of which show imaginative quality and skill in writing. We would single out for special commendation two charming settings of words by W. B. Yeats, and the dignified music to Collins's 'How sleep the brave.'

George Herbert's fine hymn is here set to vigorous strains. Although the organ part is a feature, some bold unaccompanied passages give the choir a fine opportunity.

La Cathédrale d'York. By G. Arthur Scaife.

[York: T. A. J. Waddington.]

The headmaster of York Minster Choir School has written in French a little guide to the famous Northern Minster, dedicated to 'Mes amis belges.' There are some excellent illustrations.

Sonata in G minor for Organ. By Gustave Merkel. Edited by John E. West.

[New York: The H. W. Gray Co.]

This new edition of a well-known Sonata should be welcome to fairly advanced students, being laid out with due regard to clearness and convenience.

BOOK RECEIVED.

History of the Violoncello, the Viol da Gamba, their Precursors and Collateral Instruments. By Edmund J. S. van der Straeten. Pp. xvii. + 700. Price 21s. net. (London: William Reeves.)

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July 6, 19

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Correspondence.

AN 18TH CENTURY FRENCH CARILLON.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—With reference to Mr. Frank Kidson's remarks as to the MS. copy of an 18th century French Carillon, may I call his attention to the tune of the old Prussian tattoo which runs as follows:



Evidently one tune derived its origin from the other. Perhaps Mr. Kidson can tell us which.—Yours faithfully,

A. H. PRESTON.

Twynham House,
Christchurch.
July 7, 1915.

LINCOLN'S INN CHAPEL AND ITS MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In the article contained in your June issue, by Mr. Harvey Grace, reference is made to the supposed neglect of Elgar's fine Morning Service in F. I wish to say that this Service is frequently included in my Service list at Glasgow Cathedral.—Yours,

HERBERT WALTON,

Organist and Choirmaster.

July 6, 1915.

QUESTION.

G. T. W.—At the Associated Board's Examination, held at this district last week, one of the pieces selected for the violin (Higher Division, School Examination) was a Lullaby from a book of pieces by C. H. Lloyd (Novello). This piece is distinctly marked *Con sordino*. The candidate in whom I am interested started to play with the mute—as the composer directs; but the examiner said she should *not* have done so, and he himself actually removed the mute *while* she played!

As a regular reader of your valuable paper I shall be extremely obliged if you will please tell me:

- (1.) Whether the examiner was right in saying that the mute should *not* have been used for purposes of examination; and
- (2.) If not, why? Seeing that the piece is distinctly marked *Con sordino*, would not this be the evident intention of the composer, and, presumably, the intention of the Board in selecting this piece?

ANSWER.

With reference to your question we have to say that we imagine the examiner was simply desirous of judging the qualities of tone produced normally by the candidate. The mute, as we all know, does cloak some tonal sins, and owes none of its peculiar appeal to the skill of the performer. But we think the syllabus should in such cases say that the mute may or may not be used at the examination at the discretion of the examiner.

Obituary.

We regret to record the following deaths:

The HON. MAUDE STANLEY, on July 14, at Alderley Park, Cheshire, the residence of her brother, Lord Sheffield. Miss Stanley, who was always full of zeal for educational schemes and plans for social amelioration, was deeply interested in schemes for the popularisation of musical study and practice. She was one of the first to recognize the value of music in connection with Girls' Clubs of which she was the founder in London. Her influence over the thousands of working girls for whose good she laboured was very great, and she was universally regarded with deep respect and affection. She was born in 1833.

SERGEI (SERGE or SERGIUS) TANEIEV, about the middle of June (the exact date has not reached us). He was born on November 13 (old style), 1856, in the Government of Vladimir. He was associated mostly with Moscow, in the Conservatoire of which he was a student and, ultimately, from 1885 to 1889, the head. Tchaikovsky was amongst his teachers, and later that master showed great esteem for the critical opinion of his distinguished pupil. Taneiev was a fine pianist, but he did not pursue fame in that direction. He was a successful teacher of the technique of composition, a gift that enabled him to influence two of his most famous pupils—Scriabin and Rachmaninov. Amongst his twenty-nine published works (the latest opus number is 31, but two are not published) there is much chamber music upon which his reputation as a composer must mainly rest. If so far these works have not succeeded in rousing enthusiasm, at least it may be said that they reveal very clever technique. Only one pianoforte piece—a 'Prelude and Fugue'—is published. His choral works include 'Orestes' (a trilogy which treats of the 'Agamemnon,' 'Choephoroi' and 'Eumenides' of Æschylus), and a cantata, 'John of Damascus.' [Sergei Taneiev must not be confused with Alexander Taneiev, an amateur composer of some standing at Petrograd.]

Mr. C. W. L. Marshall Hall, at the age of fifty-three years. He was Ormond Professor of Music in the University of Melbourne from 1891 to 1900. Some poetry he issued under the title of 'Hymns Ancient and Modern' gave great offence. He was an able musician, with a bent towards eccentricity. He founded a Conservatoire of Music at Melbourne, and had great influence there in shaping musical taste. A symphony of his was produced in London on August 20, 1907. [It has been stated that the deceased was a brother of Mr. Marshall Hall the well-known K.C., but the honour of this relationship is denied by the latter gentleman.]

LADY EDITH MARY BARNBY, on June 30, at Southsea, after a long illness, aged sixty. She was the widow of Sir Joseph Barnby, who died in 1896.

Mrs. EMILY JANE WELLS, who, as Miss Emily Davis, was a soprano much in request for oratorio performances, especially in Wales and Scotland.

LEON RIMSKOFF, on June 13, at Deauville-sur-Mer, aged fifty-three years. He was best known as the chief-conductor of concerts at the Ostend Kursaal.

THE LATE MR. CHARLES BRADLEY.

AN APPRECIATION.

A well-known Edinburgh musician, whose position as an organist was as unassailable as his eminence as a teacher was assured, passed away on March 16 last. Mr. Bradley was a musician of the old school. To him a pupil was either a musician or he was not; he scorned the practice, too common with a certain class of teacher, of exploiting a mediocre aspirant to musical skill for his own personal gain.

Although he had long been domiciled in Scotland, Bradley was a Yorkshireman of the best type; he never lost the fragrance of his native air, and many good stories are told of him in this connection. The present high standard to which the Royal Edinburgh Choral Union has attained is to no inconsiderable extent due to him; and as long as one of his pupils survives to pass on the splendid grounding his unsurpassable methods never failed to give, his influence upon the furtherance of music cannot die. If ever a musician lived for his art, that musician was Charles Bradley. His artistry and skill, both as a teacher and executant, were beyond question, and in both he scarcely missed the attainment of greatness.

W. SAUNDERS.

TRANSLATIONS FROM FOREIGN LANGUAGES.

At the meeting of the Musical Association held on June 15, Mr. Alfred Kalisch gave a lecture on the problems which had to be dealt with in translations into English for musical purposes. He began by saying it was a curious thing that British musicians taken as a whole did not pay as much attention to their own language as the musicians of other countries did to theirs; therefore a great deal of leeway had to be made up before we could do anything satisfactory in regard to the treatment of the English language by those who sang to us. Taking any period and comparing the best English composers with the best of other countries, it would be found that whereas on the Continent most composers of songs took as their text the words of the best of their contemporary poets, that had been the case to a much smaller extent in this country. When Schumann set the words of Heine to music, they were the last word of the modern spirit of that day, but British composers either went back a certain number of generations or else set to music the inferior verse of their own time. The literary spirit and the musical spirit were—to that extent—in this country divorced more than was the case elsewhere. This country alone possessed a race of 'poets'—to call them such—who produced sets of verses to be set to music. The blame for this rested not only with musicians but partly with poets and publishers. Whereas on the Continent even the greatest poet thought himself honoured if some obscure musician proposed to set his verse to music, in this country every possible difficulty was put in the way—especially by the widows of dead poets. They were absolutely adamant. Again, singers and teachers did not study the English language as it ought to be studied, and it was this disregard which had a great deal to do with the difficulties and the troubles which beset translators.

The two main functions of a translation were that it should be a guide to the singer who sings and to the audience who listens, and it was something meant to be sung to the musical text. In translating a song there was first of all the literary difficulty, and secondly the technical difficulty. The former of these might be defined as a question of deciding what type of style, what type of language should be adopted in order to reproduce the spirit of the original, and it was moreover a question of how to do justice to the characteristic inflections of both languages. But before tackling this, there were the technical difficulties, which in the English language were numerous. Until one came to translate foreign librettos, one did not realise the frequency of the sibilant 's' in the English language and how difficult it was to avoid it. Another difficulty was the number of monosyllables in the language, but the greatest of all was the double rhyme. Double rhymes in French, Italian, and other languages were not only very frequent, but had great literary value. They were not necessarily weak; but double rhymes in English, even amongst the greatest poets, were never strongest.

Whereas in the music of the past the necessity for rhyme was paramount, as music changed and became freer, and as form, for good or evil, was more or less disregarded by composers, it was not necessary to pay such allegiance to rhyme. It was far more important for the translator to preserve freedom than to copy the rhyme. Still there were cases where the music, so to speak, itself rhymed. As to whether the translator's duty was to produce a readable translation, or singable words, it was difficult to lay down general rules. The great principle which should guide him was to make the translation as free as possible, provided that his words did not alter the mood of the music, and so enable the singer to sing the music in the same way as he would sing the original.

Unfortunately the translator never had a fair chance given him; it was a case of giving a dog a bad name and hanging him. It was always assumed, especially in this country, that the librettos of foreign operas and the text of foreign songs were works of art. They were not at all always such, and often the English translation was distinctly better as literature than the original. Another thing that people were slow to recognise was that sometimes the writer, especially of opera, was willing to descend from the heights of Parnassus to be a little comic, a little vulgar. There ought to be more genial and kindly appreciation on the part of the public of the difficulties a translator had to confront.

The lecturer was of opinion that nothing really could be done to promote national opera until greater attention was paid to translations, and also to the English language. This was also true with regard to songs. When peace was restored, the natural desire of all good musicians to hear great German songs would revive, but it was certain that a great many people would naturally prefer not to hear them in the original language. Therefore one crying need of the time was in good translations of great classical songs. There were now a good many ladies and gentlemen who translated the best exceedingly well, but the better they translated them the less was their merit recognized by teachers and people in general. Although people said they wanted good translations, when they got them they did not seem able to appreciate them as they deserved. It was necessary to create a good healthy public opinion in these matters.

It was generally supposed that English singers were deficient in the art of diction, but he (the lecturer) maintained that the best of them pronounced English quite as well as foreigners pronounced their own tongues, if not better. The reason of the defect where it existed was that the English were the only people allowed to be taught singing in their own language by foreigners. Although teaching was now made in the hands of natives, much to the advantage of English art, there were still many teachers in this country who did not sufficiently consider the language question in their teaching. It was becoming more and more important for singers if they wished the total effect to be good, to pronounce the words clearly; it was as important as singing the music correctly. Therefore, the importance of good translations was growing more and more.

The translator ought to be a good musician with a thorough acquaintance with vocal music; he must know what would go well with what kind of phrases, what notes could be sung by what voice, and to what vowel sound, comfortably and conveniently; he must realise where—as was so often the case in modern music—the composer deliberately designed some harsh and disagreeable effect, and must have the courage to produce that also in his own language, though he might know that he would be told by others that he was doing wrong. Further, he must have a great and keen literary sense; he must know what kind of English was a fair and honest reproduction of the original, whatever language he was translating; he must be a great student of English poetry; and he must have great command of the English language, able to use it with skill and discretion. There were not many equipped for this work. Why then was it that so few were found who would devote their time to this work of translating into English the texts of good operas and great songs? It was simply a question of £ s. d. Anybody with these qualifications would be able, by doing anything else, to earn at least three or four times as much as by producing the most artistic and singable translations. That was where the difficulty lay, and anyone who applied the remedy would earn the gratitude of all who had at heart the best interests of music in this country.

WAR EMERGENCY ENTERTAINMENTS.

The 200th of the War Emergency Entertainments organized by Mr. Isidor de Lara and his friends took place at Steinway Hall on July 15. The programme consisted entirely of Mr. de Lara's compositions. On the afternoon of the same day another concert of the series brought forward Hurlstone's Sonata in D for violoncello and pianoforte, and Percy Grainger's 'Scandinavian' Suite for the same combination. Mr. Henry Raké sang Sullivan's song-cycle 'The Window.'

On July 20, at Claridge's Hotel, a report of the committee of organizers of the Entertainments was presented. It was stated that the net receipts during three months had yielded about £1,000, of which amount £750 had been paid in fees to artists. A guarantee fund of £323 had not been touched. There was £163 in hand, and the reserve fund of £200 had not been called up. Mr. de Lara, in thanking his helpers, said that in war-time British music was well worth fighting for.

At the Imperial Institute, on July 6, Mr. Ernest Fowler gave a lecture before the Anglo-Russian Literary Society on 'The musical outlook in Russia.'

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In an interest that appeared customs of recommendation. 'There is a thinking. The singer is to be town and, in this the audience the American has three or four singer sing the repeats the audience will Fortissimo repeats gives the vent. 'At the time herself singing time they have the lights go on a screen. The on repeating stage-managing thing does no music; the wandering or 'Musicians when there went more to hypnotized in why not go, we always be folk-song. H songs, re-writ and rather ba with voices a manners. The teaching appo worth all the Society put to 'At any interest, but first learning meant to tes example as to walk'.

A A correspond against the pro the following Rhapsody. Fantastique. Pittresque. The Apprent Overture. L Marche Militi -Song with Symphony M Enchantée. F Fance-A M Fire-Bird. Tableaux d'u Lieder - So Fantasia-F Die Meisters that at a pat was present, or three well on our duty with the iter not Second H the bandmast However o there can be nomenclature adopted to in said for the to appeal to a

HOW TO POPULARIZE FOLK-SONGS.

In an interesting article on 'Musicians and the Music-halls,' that appeared in *The Times* on July 17, the manners and customs of 'the halls' are described, and an excellent recommendation is made:

'There is another point which should set musical people thinking. The "halls" have a perfect teaching system. A singer is to produce a new song, one which is to make the town and, indeed, the whole country hum—if it can. To do this the audience must get the chorus by heart, and get it as the Americans say "right away." Consequently the song has three or four verses with the same chorus to each. The singer sings the chorus with very distinct words and the band repeats the tune *fortissimo*. It is not expected that the audience will sing the chorus to the first two verses, but the *fortissimo* repetition drums the tune well into every head and gives the venturesome a chance to try their voices under cover.

'At the third verse the singer encourages the audience by himself singing through the band's *fortissimo*; but by this time they have fairly got the tune, and at the fourth verse the lights go out and the words are thrown by the lantern on a screen. Then, if they take to it, singer and band will go on repeating the chorus till the roof flies off. This is simply stage-managing the first principles of education. If the thing does not go at the end, it is the fault of words or music; the words have no "clip," or the tune is too wandering or elaborate.

'Musicians often wonder why the public likes stupid tunes when there are so many better ones to be had: if they went more to the music-halls they might find themselves hypnotized into singing the most utterly banal jingles. But why not go, not only as audiences but as performers? We are always hearing about the need for replanting our national folk-song. Here is a way to replant it. Take a dozen folk-songs, re-write the words were necessary, score them boldly and rather baldly for the orchestra, and give them to singers with voices and personality, some cheek, and no platform manners. Then take them round the "halls," using the perfect teaching apparatus provided, and the result ought to be worth all the publications and lectures of the Folk-song Society put together.

'At any rate it would be an experiment of fascinating interest, but its success would depend upon the experimenters first learning their business in the school in which they meant to teach. Musicians can learn a good deal by example as well as warning in a few evenings at the music-halls.

A PLEA FOR ENGLISH TITLES.

A correspondent of the *Sunday Times* protests very justly against the practice of using foreign titles to pieces. He gives the following specimens: Rhapsodie Hongroise—Hungarian Rhapsody. Marche Joyeuse—Joyous March. Symphonie Fantastique—Fantastic Symphony. Cloches—Bells. Scènes Pittoresques—Picturesque Scenes. L'Apprenti Sorcier—The Apprentice Witch. Overture Dramatique—Dramatic Overture. Le Chasseur Maudit—The Hunter Accursed. Marche Militaire—Military March. Chanson sans Paroles—Song without Words. Marche Slave—Slavonic March. Symphonie Pathétique—Pathetic Symphony. La Forêt Enchantée—The Enchanted Forest. L'Après-midi d'un Faune—A Faun's Afternoon. L'Oiseau de Feu—The Fire-Bird. Impressions d'Italie—Impressions of Italy. Tableaux d'une Exposition—Pictures of an Exhibition. Lieder—Songs. Klavierstücke—Piano-forte Pieces. Fantasien—Fantasias. Wiegenlied—Cradle Song. Overture Die Meistersinger—The Mastersingers. And he mentions that at a patriotic meeting at which a crack Army band was present, a peer, an M.P., a Major-General, and two or three well-known public speakers addressed the audience on our duty during the War, the programme concluded with the item, 'Zweite Hungarischer Rhapsodie.' Why not Second Hungarian Rhapsody, heaven alone knows—and the bandmaster in British uniform!

However opinions may differ on the English equivalents there can be no doubt that the adoption of foreign nomenclature to English compositions is as a rule a pose adopted to impress the public. There is something to be said for the use of foreign titles when the music is intended to appeal to all Continental centres.

ROYAL ACADEMY OF MUSIC.

At the pupils' orchestral concert given at Queen's Hall on June 29, a Scherzo and Allegro from an Orchestral suite by Eric Grant displayed a gift of writing fluently and agreeably. The executive feature of the programme was a remarkably good performance of Brahms's Violin concerto by Miss Evelyn M. Cooke. Sir Alexander Mackenzie conducted.

PRIZE DISTRIBUTION AT QUEEN'S HALL, JULY 22.

This annual event is much looked forward to by the students and numerous friends of the Academy. The authorities usually contrive to invest the formalities with some special interest, and on this occasion they were fortunate enough to secure Madame Clara Butt to distribute the prizes. The following were amongst the chief awards: Walter Macfarren gold medals, for pianoforte-playing, to Helen A. Bidder and Philip A. Lévi; Charles Lucas silver medal, for a composition for orchestra and strings, William B. Manson; Sterndale Bennett prize, Dorothy Vincent; Dove prize for 'general excellence, assiduity, and industry,' Elsie Marian Nye; Gilbert R. Betjemann gold medal for operatic singing, Katharine Dyer; R.A.M. Club prize, for a patriotic composition based upon some national air, or airs, of the Allies for theatre orchestra, J. Ainslie Murray; Chappell pianoforte prize, Harriet Cohen.

Sir Alexander Mackenzie, the Principal, in reviewing the work of the academic year and commenting on the general musical situation, said that there had been some falling off of the numbers of students, but this was mainly owing to responses to the urgent national call. He made the important announcement that the Academy next term intended to open a department for the education of children. With reference to the effect of the national situation on native music he said they had miles of leeway to make up, but the burden of this work should not fall only on musicians; the encouragement of the public generally was necessary if any permanent improvement was to be brought about. He had great belief in the capacity of our musicians. But, he added, it is not their ability that is in question but the anomalous conditions under which they labour. Academies in this country provide an education inferior to none elsewhere, but there was nothing to offer their pupils at the end of it. Composers and singers are trained for the stage, but there is no English opera-house. Foreign artists of all varieties, age, and colour are dumped down on our platforms, and few or none ask whether their British equivalents or, may-be superiors, exist. It is a topsy-turvy state of things, and its reform calls for unanimity of purpose on the part of all concerned. He announced that Sir Henry Wood had accepted an appointment on the staff as a professor of singing. In thanking Madame Butt for her presence he stated that she had very successfully used her powers and influence recently for the benefit of the profession. She had sung at twenty-seven concerts which produced £11,000, out of which £8,000 had been expended in giving encouragement to the hard-hit. Sir Alexander also mentioned the similar work done by the Committee for Music in War-time (on whose behalf he made a special appeal), and the War Emergency Concert organized by Mr. Isidor de Lara.

A short programme of vocal and instrumental music, performed by the students, included an Air on a Ground Bass by Farjeon, Four Dance Measures by Mackenzie, and a patriotic song, 'Carry on the Flag,' by Allan Grayle.

ROYAL COLLEGE OF MUSIC.

The annual general meeting of the Royal College of Music was held on July 15 at the College. Sir Francis H. Champneys, who presided, stated that the number of pupils had shrunk from 387 to 358, and the candidates for the Associateship of the College were 460, as against 487 last year. The works that had been performed were varied, and the performance of 'Hänsel and Gretel' was a procedure which justified the result. There was one Patron's Fund concert, but it had been decided to discontinue these concerts for the present, and to apply the income of the fund to the relief of musicians in distress through the War. He hoped that the War would have the effect of creating some national music scheme. The report was adopted. The members of the Council retiring

under the provisions of the charter were re-elected. The chairman then presented the following awards: The Challen gold medal, for pianoforte-playing, to Winifred McBride (scholar); the gold medal presented by Raja Sir Surendro Mohun Tagore, of Calcutta, for the most generally deserving pupil of the year, to Herbert Howells (scholar); the John Hopkinson gold medal, for pianoforte-playing, to Kathleen I. Long (scholar); the John Hopkinson silver medal, for pianoforte-playing, to Winifred McBride (scholar).

At the students' chamber concert on July 8 excellent performances were given of Borodin's String quartet in D and César Franck's Pianoforte quintet. Two promising singers, Miss Ethel McLelland and Miss Etheldreda Freegarde appeared. Mr. Harold Maslin showed his skill on the violoncello and Mr. F. J. Mott played the organ with ability.

An orchestral concert was given by the students assisted by professors on July 20. One of the most interesting items in the programme was the late W. V. Hurlstone's *Fantasia-Variations for orchestra on a Swedish Air*. The appeal of this fine composition adds a pang to the regret that the composer was taken away so early in life. Lalo's *'Symphonie Espagnole'* was well played by Miss Estella K. Pattenden. It is a showy piece, but in places it is rather tediously 'violinistic,' if we may coin a word for the occasion. The orchestra was fully tested in Borodin's first Symphony in E flat. It is a fine example of the gifts of the composer, and it was admirably played, the Scherzo especially. Sir Charles Stanford conducted.

TRINITY COLLEGE OF MUSIC.

The orchestral concerts given by this widely-known institution are always interesting, because they exemplify the excellence of the training afforded in the executive department of the College work. The orchestra consists at present, at least, chiefly of lady players, who are assisted by various professors and some of the best orchestral performers. Mr. W. Sachse (who was born in Denmark, and is a naturalised Englishman—he has been resident in England for twenty years) is a conscientious and able orchestral trainer. As a conductor he is singularly undemonstrative.

At the concert given at Queen's Hall on July 20 the orchestra contributed very creditable performances of the *'Midsummer Night's Dream'* Overture, and three Movements from Tchaikovsky's F minor Symphony, Op. 36, besides accompanying Concertos and other solo works.

The most notable executants were Mr. W. H. Bowyer, who gave an agreeably smooth and sympathetic performance of Grieg's A minor Pianoforte concerto, and Master Joseph Coleman, who showed precocious talent in Vieuxtemps's Concerto in D minor for violin, Op. 31, No. 4. He has been admirably taught, and if he progresses should arrive at fame.

The Barcarole and Presto from Sterndale Bennett's Pianoforte concerto in F minor, Op. 19, brought forward Miss Lilian Goodfellow, who displayed a delicate touch, if not much breadth and power. Miss Evelyn M. Moore made a brave effort to play two Movements from Lalo's *'Symphonie Espagnole'*, for violin and orchestra, showing some promising technique and facility. Other items in the programme were the aria *'O Sleep, why dost thou leave me'* (Handel), sung by Miss Elizabeth Bruce Anderson, *'There's a bower of roses'* (Stanford), sung by Miss Eugenie Harrison, and a Movement from Molique's Violin concerto, Op. 45, played by Miss Marjorie Silva.

There was a large and highly appreciative audience, proving at least that when the means of admission are so easy as they were on this occasion, the best music has a great popular attraction. It was generous of the College to afford so many music-lovers this opportunity of enjoyment.

THE ASSOCIATED BOARD ANNUAL MEETING.

At the twenty-sixth annual meeting of the Associated Board of the Royal Academy of Music and Royal College of Music, held at the Royal Academy of Music, York Gate, Marylebone Road, on July 16, it was stated that in 1914-15 the entries in the United Kingdom for local centre examinations were 5,516, and in the school examinations 24,653. The

Exhibitions offered by the Board for the United Kingdom last year were awarded to Ethel A. Bartlett, London Centre pianoforte; Dorothy Chalmers, Aberdeen Centre, violin; Bessie B. Kerr, Aberdeen Centre, singing; Leslie C. Martin, Bristol Centre, violoncello; Freda M. Swain, Portsmouth Centre, pianoforte; and Emmeline M. Wynter, Hastings Centre, violin. Colonial Exhibitions were also awarded to Gwendolen Collett, Port Elliott Centre, South Australia, singing; Winnifred Darley, Sydney Centre, N.S.W., singing; Adrian Holland, Melbourne Centre, Victoria, pianoforte; Olive M. Tilly, Victoria Centre, Victoria, Columbia, Canada, pianoforte; Florence J. D'O'Connor, Gibraltar, pianoforte; and Ethelynde Souttar, Kingston Centre, Jamaica, pianoforte. Eight Exhibitions previously gained had been renewed for a further period of one year. Seven new centres had been established at home and abroad in the course of the year. The chairman (Sir William Russell) in moving the adoption of the report, said that it had been feared that the anxiety and stress of war conditions, which were felt so acutely in all branches of art, would have a very serious effect on the Board's entries. It was gratifying to be able to report that, so far as the present was concerned, such fears had not been realised, as there had been only a comparatively small falling off.

ROYAL NORMAL COLLEGE FOR THE BLIND.

The great work begun by the late Sir Francis Campbell is now carried on as zealously and whole-heartedly by his son, Mr. Guy Campbell, the present Principal, at whose invitation the members of the Music Teachers' Association assembled at Norwood on Saturday, July 10, to witness a demonstration given by pupils of the College. Among the numerous guests were Mr. Stewart Macpherson, Dr. Robert T. White, and Dr. John Warriner. The chief features of the occasion were displays of ear-training, improvisation, a recital of original compositions, and on the physical side an amazing exhibition of life-saving given by students who have gained the Life-Saving Society's medals and certificates in competition on equal terms with ordinary candidates. Mr. Campbell made an earnest appeal on behalf of blind organists, bringing forward evidence to show the erroneousness of the popular belief that blind boys cannot be successfully controlled by a blind trainer.

LECTURE DEMONSTRATIONS BY

M. JAKES-DALCROZE.

The propaganda of the Dalcroze system of Eurythmics (which may be briefly defined as training of mind and body generally) in this country received a great impetus during July by a visit of the founder of the method for the purpose of lecturing and demonstrating. In London two large gatherings were addressed at the New Prince's Theatre, Shaftesbury Avenue. On July 13 the general public were catered for, and on July 17 school-teachers and other persons connected with the London Teachers' Association and the Parents' National Educational Union were present in large numbers. The London School of Dalcroze Eurythmics were the organizers, and the pupils of this school provided the demonstrations under the special direction of M. Jakes-Dalcroze, who gave in French a full explanation of the principles and aims of the system. In the course of the proceedings there were some extraordinary exhibitions of brain and muscular control presented in rhythmic form. It is evident that the system excites devotion and enthusiasm in its disciples, and that the cult is rapidly growing in this and other countries. The commodious college built at Hellerau, near Dresden, was to have been the Mecca of the cause, but the War has altered all this, and M. Dalcroze's part in the protest made against the 'frightfulness' in Belgium has made him unpopular in Germany. Geneva, where M. Dalcroze is 'at home,' may take the place of Hellerau.

On the first day an address of welcome was presented by many friends who are forming a Dalcroze Society. We regret that we have not more space available to deal with the matter. A fuller account will be found in the *School Music Review* for August.

ELGAR'S PERI

On July 6 at Queen's Hall by M. Paderewski. The programme consisted of a new work, 'Polonia,' by time. Having with the expectation should show of Poland. suggested the idea of writing already occupied source. The friend Paderewski into a concise themes. The tunes very least these distinction, I them a false themes, an A composer's true whole the bri of one or two times on this performance. varieties of m Other items 'The Steppes, and orchestra Borwick; Pa 'Polonia'), w fine ideas and sung by Mr. by Stojowski, Sir Edward remainder of The London

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Dr. Ethel 'When a satisfaction in by a newly-f do that these points of their duty to testify 'Rhythm, which a good which each u impose on h intact the iron piece of mus especially in and dragging courage to la rather an en under-statem quartet-playin after "ensem wholly trinit without inste 'I find all quartet, listen of the Roné C of Austrians earnestly hop stick to the li tur to the left

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ELGAR'S SYMPHONIC PRELUDE 'POLONIA': PERFORMANCE AT QUEEN'S HALL.

On July 6 a very interesting orchestral concert was given at Queen's Hall on behalf of the noble effort being made by M. Paderewski to assist his afflicted Polish brethren. The programme on this occasion with one notable exception consisted of works by Polish composers. The exception was a new orchestral work—a Symphonic Prelude entitled 'Polonia,' by Sir Edward Elgar, now performed for the first time. Having by his Carillon music identified himself with the expression of Belgian woes, it was meet that he should show similar sympathy for the not less acute troubles of Poland. The composer explains that Mlynarski suggested the composition of a work to help Polish funds as the Carillon had helped Belgian funds. But the idea of writing an orchestral fantasy on Polish themes had already occupied his mind owing to suggestions from another source. The desire to pay a useful tribute to his friend Paderewski was the final inducement to weave into a concise orchestral movement some typical Polish themes. The three themes chosen for treatment are tunes very popular in Poland. At first hearing at least these themes do not seem to have any particular distinction, but of course Elgar's art has woven round them a fabric of beautiful orchestration. One of the themes, an Adagio in A minor, has some appeal, and the composer's treatment of it is particularly charming. On the whole the brilliancy of the instrumentation and the intensity of one or two gorgeous climaxes (rather overdone by the laws on this occasion) were the striking features of the performance. No doubt there will soon be other opportunities of making the further acquaintance of the work. Other items of the programme were a symphonic poem, 'The Steppe,' by Noskovski; a Polish Fantasy for pianoforte and orchestra by Paderewski, which was played by Leonard Borwick; Part 2 of a Symphony by Mlynarski (also called 'Polonia'), which shows that this well-known conductor has fine ideas and ability to express them forcibly; three songs sung by Mr. J. Campbell McInnes; and an orchestral Suite by Stojowski, all of which provided interest.

Sir Edward Elgar conducted his own work, and the remainder of the programme was conducted by Mr. Beecham. The London Symphony Orchestra was engaged.

THE NEW PHILHARMONIC QUARTET:

Dr. Ethel Smyth writes thus in the *Daily Telegraph*:

'When a composer who has just experienced intense satisfaction in the rendering of a difficult and complex work by a newly-formed group of executants feels as strongly as I do that these players are driving straight at the most vital points of their art, it is not only a pleasure, but, I think, a duty to testify.

Rhythm, including that deep respect for dotted quavers which a good conductor can impose on an orchestra, but which each unit of a quartet must ruthlessly and untiringly impose on himself; freedom, which nevertheless leaves intact the iron rod that runs through every well-constructed piece of music; avoidance of that commonest of faults, especially in loosely-knit England, the hurrying of spirited and dragging of lyrical phrases; temperament, including the courage to launch out, even at the risk of a possible scrape, rather than emasculate by keeping within the safe bounds of under-statement: these are among the essentials of fine quartet-playing, and must precede any deliberate striving after "ensemble," otherwise you get that easily-achieved and wholly uninteresting thing, an "ensemble" worked from without instead of from within.

'I find all these characteristics in the work of the new quartet, listening to whom I was more than once reminded of the Rosé Quartet—the finest I have ever heard, composed of Austrians and Slavs, but I observed, not Germans! I earnestly hope these arresting and independent players will stick to the line they have taken, looking neither to the right nor to the left; if so they have a great future before them.'

The quality of the instruction given in the Tobias Matthay Pianoforte School was well demonstrated by about a score of his junior pupils at the concert given at Bechstein Hall on July 14. Miss Hilda Dederich played a Sonata of her own composition in which she displayed gifts.

THE LONDON SCHOOL OF OPERA, WELLINGTON HALL.

As stated in our July issue, this useful institution has been compelled to shift its quarters to Wellington Hall, St. John's Wood, owing to the temporary closing of Cosmopolis in Holborn. On July 14 the company contrived to give attractive performances of extracts from 'La Bohème' and the first and second Acts of 'The Marriage of Figaro.' The singers for the most part were experienced artists. They included Miss Clara Simons, Miss Desirée Ellinger, Miss Linda Travers (Mimi), Mr. Ivor Walters, Mr. Thorpe Bates, Mr. Toplis Green, and Mr. Tilney. The teachers, Mr. H. Grünebaum and Mr. T. C. Fairbairn, are evidently capable men. Mr. Thomas accompanied on the pianoforte.

During the season beginning from last October the following operas have been studied in their entirety: 'Aida,' 'Madame Butterfly,' 'La Bohème,' 'Cavalleria Rusticana,' 'Don Giovanni,' 'Faust,' 'Hänsel and Gretel,' 'L'Enfant Prodigue,' 'Martha,' 'Le Nozze di Figaro,' 'Orpheus,' and 'Il Trovatore'; and Acts and Scenes from the following works have been studied by various casts: 'La Gioconda,' 'Louise,' 'The Mastersingers,' 'Pagliacci,' 'Samson,' 'La Tosca,' 'The Valkyrie,' &c. This list is abundant evidence of the utility of the School.

THE LONDON OPERA HOUSE SPECIAL PERFORMANCES.

As stated in our July issue the opera season scheme which began on May 29 came to an untimely end owing to the lack of public support. This failure was of course a dire calamity to many of the performers engaged, and led sympathisers, headed by Mr. J. T. Grein, to organize two special performances for the benefit of the sufferers, which were given on July 15 and 17 with gratifying success. On the first evening the centre of interest was the first performance in this country of Rachmaninov's short opera 'Aleko,' a work which was composed and produced in Russia in 1892.

The story is based upon Poushkin's poem 'The Gipsies.' There are five principal characters. Aleko, a young man surfeited with the world's pleasures, turns gipsy, and as might be supposed falls in love with Zemfira, a young beauty of the tribe. Then Zemfira jilts Aleko in favour of one of her own caste, and both suffer the penalty of death at Aleko's hands. In consequence of these little unpleasantnesses Aleko is sent away from the tribe, and there the story ends. Very conventional all this, and it must be said that the composer's music is also conventional, although in some respects attractive. The folk-song treatment and general tunefulness of the music and the opportunities for dancing it affords are factors that make for success. The dancing, indeed, was the most fascinating feature of the presentation. M. Leon Leonidov was the hero, and Mlle. Melisande d'Egville the heroine. Other items of the evening's programme were the second Act of 'Lakmé,' in which Miss Mignon Nevada repeated her success at the performance given in May, and the Scene from 'La Tosca,' in which M. Rosing and Madame Perelli took part.

On June 17 'Madame Butterfly' was repeated with Madame Tamaki Meura, the Japanese prima donna, in the title-part.

Whether this successful revivification of the scheme will lead to something of a more permanent nature remains to be seen. We can but hope on.

DR. SAINT-SAËNS AT THE SAN FRANCISCO EXHIBITION.

'THE PROMISED LAND' PERFORMED.

This veteran composer, now in his eighty-first year, journeyed across the ocean to San Francisco in response to the cordial invitation he received from the Exhibition authorities to attend and direct performances of his own works. Not content merely to revive his compositions he composed a Fantasia with the Exhibition as its theme. It is entitled 'Hail, California!' and is said to be on a large scale, suggesting man's mighty and victorious struggle with nature. The 'Marseillaise' and 'The Star-spangled Banner' are

introduced. Then besides several other of the composer's works, the oratorio 'The Promised Land,' which was produced at the Worcester Festival, was performed on a large scale at the end of June. An audience of 4,000 was present, and received the work with great plaudits. The performance was an unequal one owing to the difficulty of securing adequate rehearsal. The principals, who appear to have distinguished themselves in the work, were Miss Partridge Price (soprano), Miss Fernanda Pratt (contralto), Mr. Charles F. Bulotti (tenor), and Mr. John Franck Jones (bass). The composer conducted.

London Concerts.

THE NEW QUEEN'S HALL ORCHESTRA PROMENADE
CONCERT SEASON.

The twenty-first season of Promenade Concerts at Queen's Hall, under the conductorship of Sir Henry Wood and the management of Mr. Robert Newman, will commence on Saturday evening, August 14, and continue nightly until Saturday, October 23. We note that the organization is now called the 'New Queen's Hall Orchestra.' Forty vocalists are engaged for this series of concerts, thirteen of them making their first appearance at the Promenades, namely, Miss Elsie Cochrane, Miss Mélisande d'Egville, Madame Aileen d'Orme, Miss Kathleen Peck, Miss Una Austin, Miss Mabel Corran, Miss Lily Fairney, Miss Ethel Fenton, and Miss Nellie Walker; Mr. John Adams, Mr. William Dawson, Mr. W. Pitt Chatham, and Mr. William Samuell. Twenty-five solo instrumentalists will perform during the season, three of them being newcomers—Mr. T. W. Petre (violin), Mlle. Berthe Bernard and Mr. William Murdoch (pianoforte). Mr. Arthur Beckwith will be the principal violin, Mr. C. Warwick-Evans the principal violoncello, Mr. Albert Fransella the principal flute, and Mr. Frederick B. Kiddle the organist and accompanist. Amongst the list of artists is Pipe-Major George Burns, who will perform on the bagpipes. Twenty-eight new works will be produced, seventeen being by British composers and eleven foreign. The British works are by Algernon Ashton, Granville Bantock, Hubert Bath, Frank Bridge, Dora Bright, Eric Coates, H. C. Colles (an arrangement for orchestra of Purcell's 'Hornpipe'), Paul Corder, Harold Darke, William J. Fenney, Percy E. Fletcher, John Ireland, Joseph Speaight, Sir Charles Stanford, Maud Valérie White, and William Wallace. The foreign novelties are drawn from French, Russian, Belgian, Italian, and Alsatian sources, Claude Debussy prominently representing the foremost with four Symphonic pieces, 'Le martyre de Saint Sébastien,' a new Symphonic suite, 'Printemps,' for orchestra and pianoforte (four hands), and first Rhapsody for clarinet and orchestra. Examples of Russian music will be Rachmaninov's Symphonic-poem 'The Isle of Death,' and 'Miniatures Fantastiques' for orchestra by M. Bagrinovsky, the latest addition to the growing list of Russian composers. The Belgian school is represented by Joseph Jongen with a Fantasia for orchestra on a 'Walloon Christmas.' Two pieces come from Italy, viz., a Romantic Suite by Franco Alfano, and an Introduction, 'The sun,' from Mascagni's 'Iris.' The foreign list is completed by the inclusion of three works by Charles Martin Loeffler, who was born in Alsace prior to the Franco-Prussian War of 1870, the titles being Symphonic-poem, 'The death of Tintagiles,' Fantasia Symphonique, 'La Villanelle du Diable,' for orchestra and organ, and 'A Pagan poem' (after Virgil) for orchestra, with pianoforte, cor anglais, and three trumpets obligato. No music by living German composers will be performed during the entire season of sixty-one concerts, the programmes of which not only contain British orchestral music on each occasion, but throughout the series native composers are represented by numerous examples of their work.

SOCIÉTÉ DES CONCERTS FRANÇAISES.

The Æolian Hall was crowded on June 25, when this organization wound up its season. Joseph Jongen's Trio for pianoforte, violin, and viola was played by the composer, M. Désiré Defauw, and Mr. Lionel Tertis, Madame M. A. Weber-Délacré sang songs by Poldowski and de Breville,

and Mlle. Valentine Tessier and M. Jules Délacré acted a scene from Paul Claudel's 'L'Otage.'

Much interest was taken in the first London performance of Florent Schmitt's setting of the 46th Psalm. Though it obviously suffered through being sung by a small choir, with the orchestral part played on two pianofortes, it impressed us as being a highly picturesque work, and we hope to hear it under more favourable conditions.

VERBRUGGHEN FAREWELL CONCERT.

At Queen's Hall on June 30 the London Symphony Orchestra and a very large audience said good-bye to Mr. Henri Verbruggen in an admirable concert. The programme contained one novelty—a set of four old Flemish Folk-songs transcribed for orchestra by M. Arthur de Greef, a pleasant item that earned the composer a hearty reception. Miss Marguerite Nielka sang solos by Mozart, Franck, and Bachelot, showing herself to be possessed of a good voice. The rest of the programme consisted of the 'Leonora No. 3,' Elgar's 'Enigma' Variations, and Tchaikovsky's 'Symphony Pathétique.' Of these Mr. Verbruggen secured the vivid interpretations that we have learned to expect from him. He takes up his appointment at Sydney with the great wishes of English and Scotch concert-goers.

THE LONDON STRING QUARTET.

At the sixth and final concert of the season on July 5, these admirable artists played Brahms's Pianoforte quintet (with Mr. Arthur Rubinstein at the keyboard), and Walter Warner's Phantasy in D, afterwards joining forces with the Philharmonic Quartet in Mendelssohn's Octet in E flat. Mr. Arthur Rubinstein gave a virile performance of Chopin's Polonaise in F sharp minor. We are glad to be able to say that another series of these concerts is arranged for alternate Thursday afternoons and evenings from October 21 to December 9.

NEW QUARTET BY MR. CYRIL Rootham.

At a concert given under the auspices of Mr. de Laro on July 9, the Philharmonic String Quartet played a new Quartet composed by Cyril Rootham. The impression it created was a favourable one. The idiom is not extravagantly modern, and at the same time it avoids the commonplace. The slow movement has the greater distinction of style, and reveals the composer at his best. Other items in the programme were Eugène Goossens's clever Miniature Fantasy in F, and the Quartet in A major by Arthur Bliss. Interest was added to the gathering by an address by Mr. Edwin Evans, junior, on 'The Role of Nationalism in Music.'

Miss Ethel Grow, a Chicago contralto, gave recitals at Bechstein Hall on June 21 and July 19. She has an excellent voice, but her style judged by the highest standards is not mature. The first programme, which included the 'Mon cœur s'ouvre à ta voix' from 'Samson and Delilah,' and the 'Agnus Dei' and 'Laudamus Te' from Bach's B minor Mass, showed some of her present limitations, but the second programme with its group of songs by American and French composers served to exhibit her capacity more agreeably. Mr. Harrison Frewin was the accompanist.

At the Royal Albert Hall Promenade Concert given on June 22 the Overture to Dr. Ethel Smyth's new opera, 'The boatswain's mate' was given for the first time. The opera was to have been produced at Frankfurt in March, but was withdrawn because of the War. The Overture is a bright, sparkling work. If its melodic spontaneity is a fair sample of the opera generally, there is hope for its popularity.

A Slavonic Concert was given at Æolian Hall on July 1, in aid of the destitute families of Czech Volunteers who perished at Arras when with the French Army. M. Oumirov sang Czech songs to his own accompaniment. M. Adolf Lotter played an astonishing Fantasia on the double-bass, and M. Vladimir Cernikov performed a Pianoforte fantasia on Czech songs.

Miss Daisy violin and piano. One of the items to which she moved. M. Moisevitze.

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An open-air was given in July 19. The Mayor's Recre Rogan, took part was also a well Grand Military Guards, in wh

M. Vladimir on June 19, wh part found the expansive mood

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At the time Symphony Co. vacation of th however, we ha most attractive Biet's 'L'Arle Ballet des Syl 'Faust'; and works were cap forces. A wor popular Norwe by Reginald A this received fir with considerat appearances w Foresbew. Th by Mr. F. K Mr. Godfrey

Miss Daisy Kennedy and M. Benno Moiseivitch gave a violin and pianoforte recital at Æolian Hall on July 1. One of the items was the Scherzo by Brahms from the Sonata to which Schumann and Dietrich each contributed one movement. Liszt's Sonata in B minor was played by M. Moiseivitch with much breadth.

Mr. Mark Hambourg gave a notable pianoforte recital at Queen's Hall on July 3. The whole programme was devoted to Chopin. Much there was to astonish and excite admiration, but there were moments when there was more Hambourg than Chopin in the interpretation.

Messrs. Nelsa and Rosenbloom performed Sonatas for violin and pianoforte at Bechstein Hall on July 5. Busoni's Sonata, Op. 34A, was a feature. It has eight movements, some of which do not display much inspiration. On the whole the work is not impressive. The performance of this and the other items of the programme was excellent.

M. Isador Epstein is not only a fine pianist, but as the 'Musicales' given by his pupils prove, he is also an eminent teacher. The third of the series was given at the Portman Rooms on July 7.

Mr. Hugh Marlein gave a vocal recital at Steinway Hall on July 7. M. Isador Epstein's music to the recitation of Poe's 'Annabel Lee' was a feature.

Mr. Mario Lorenzi is one of the ablest harpists of the day. At his concert at Steinway Hall on July 8, the features were Ludwig's 'Rustle of Spring,' Tournier's Prelude and Danse 'Féerie,' and a novel combination of harp and bassoon, in which Mr. W. H. Foote was the bassoonist.

An open-air concert in aid of the Recruiting Bands Fund was given in the grounds of the Royal Chelsea Hospital on July 19. The Coldstream Guards Band and the Lord Mayor's Recruiting Bands, all under Captain Mackenzie-Rogan, took part. Dr. Walford Davies's Male-voice Choir was also a welcome feature. A very effective item was the Grand Military Tattoo played by the Coldstream and Scots Guards, in which three hundred torch-bearers participated.

M. Vladimir de Pachmann gave a recital at Queen's Hall on June 19, when an audience that filled the hall in every part found the great pianist in his best form and in his most expansive mood, with results that were mutually enjoyable.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BOURNEMOUTH.

In Bournemouth the months of June and July are emptier of musical happenings than any of the twelve; this year, as one would expect, has proved no exception to the rule, and few have been the events for critical discussion.

At the time of writing (in mid-July) the series of weekly Symphony Concerts has been interrupted by the annual vacation of the members of the orchestra. Prior to this, however, we had the sixth and seventh concerts, whereat the most attractive compositions were Glinka's 'Komarinskaja'; Bizet's 'L'Arlesienne' Suite (No. 2); the Hungarian March, Ballet des Sylphes, and Menuet des Follets from Berlioz's 'Faust'; and Mendelssohn's 'Melusine' Overture. These works were capably performed by Mr. Dan Godfrey and his forces. A word of praise should be bestowed on a Suite of popular Norwegian Melodies (Grieg), attractively orchestrated by Reginald Aston, an officer in the Royal Naval Division; this received first performance at the sixth concert, meeting with considerable approbation. Vocalists making successful appearances were Mr. Charles Mott and Miss Maud Farnshaw. The eighth concert, on July 1, was directed by Mr. F. King-Hall, leader and deputy-conductor, as Mr. Godfrey was absent on his holiday—a well-earned

one. The programme consisted of Sterndale Bennett's G minor Symphony, Elgar's Three Bavarian Dances, Berlioz's 'Carnival Romain' Overture, the 'Finlandia' Tone-Poem (Sibelius), and a solo by Miss Florence Lane, the harpist of the orchestra.

Only two other events call for mention. The first was a concert on June 26, under the direction of Vert's Concert Agency, in aid of the Belgian Repatriation Fund, much interest being lent to the proceedings by the presence of Sir Edward Elgar, who conducted a performance of his 'Carillon,' the poem being recited with great feeling by Madame Vandervelde, the wife of the Belgian Minister of State. Other artists appearing were Mlle. Marcelle Parys and Mr. Willis Flanagan (vocalists), and MM. Deru (violin), Lucien Caveye (violoncello), and Kocks (accompanist)—all of whom won warm approval. On July 7, a return visit was paid by Miss Stella Carol, the young soprano vocalist, who, though she has not completely attained to that pitch of excellence which her early promise betokened, is nevertheless a very pleasurable singer; the strain engendered by overmuch concert singing is the cause of the mischief here, we imagine. The youthful songstress was accompanied by Miss Kura Rennell and Mr. Lyon Mackie (vocalists), Mr. Edward Graeme-Brown (flute), and Mr. Clement Harvey (pianoforte).

DEVON AND CORNWALL.

As a variation from the usual order of things musical in the Torquay Musical Pavilion, a large audience were entertained and edified on June 16 by a lecture given by Mr. Percy A. Scholes on 'How to listen to an orchestra.' The lecturer, without going very deeply into technicalities, gave such information as would assist the uninitiated to listen intelligently to orchestral music and gain therefrom mental stimulus as well as sensual delight. The Municipal Orchestra, under Mr. Basil Cameron, played illustrative passages from the 'Unfinished' Symphony. A Tchaikovsky programme played by the same Orchestra on July 5 was much appreciated. Songs sung by Miss Lilian Stiles-Allen represented English composers. The Russian violinist, Miss Lena Kontorovitch, attracted a large audience to the Pavilion on July 7 to hear a Russian programme. With the Municipal Orchestra she played the Tchaikovsky Concerto, Mr. Basil Cameron conducting.

A choral service given by the Centenary Wesleyan Choir at Camborne on June 20 included anthems and choruses, and the unaccompanied part-song 'The lullaby of life' (Leslie) was particularly well sung. The Choir, numbering fifty-two, was conducted by Mr. F. Everson Luke.

St. Austell Musical Society, conducted by Mr. S. D. Collins, gave a concert on June 23.

The annual Festival of Carnmarth Deanery was held at Mylor on July 7. Choirs were present from All Saints', Falmouth; St. Gluvias-with-Ponsanooth; Perranarworthal; St. Andrew's, Redruth; Treslothan and Tuckingmill. Instead of the usual sermon a lecture on 'Church Music and Church Choirs' was given by the Rev. Canon E. C. Corfe, precentor of Truro Cathedral. The number of voices totalled 200, and the diocesan choral service book was used. Mr. West, of Falmouth, conducted, and the organist of Mylor Church was at the organ.

Mousehole and District Male Choir gave a concert of solos, duets, glees, descriptive choruses and part-songs at Paul on June 28. Under the direction of Mr. Fred. Roach some excellent work was done.

MANCHESTER AND DISTRICT.

The annual meeting of guarantors to the Hallé Concerts Society Limited, on June 29, showed that the result of the season's working left them with a margin of £404, which in accordance with arrangement was refunded to the members of the orchestra, who at the commencement of the season had offered their services at half salaries. Mr. Beecham had given his services, and had also contributed £100 to the Pension Fund.

Mr. Balfour, the new president of the Society, was naturally unable to be present, so that the meeting's chief interest lay in Mr. Beecham's address. His idea of a motto for such an institution as the Hallé Society was 'Prove all things, hold fast to that which is good.' As their musical

adviser the last thing he would desire would be to turn those concerts into a huge experimental apparatus; hold fast by the classics—Yes; but do your share of 'proving that which is good,' and that was the phase of the Society's policy which interested him most of all; and this led naturally into a sketch of next season's work. Against current German music the door is banged, bolted and barred; from the Russian school there will be scenes from 'Boris Godounov' and selections from 'Khovantchina' by Moussorgsky; from Rimsky-Korsakov, Act 2 of 'Le Coq d'Or' and the Overtures 'Ivan the Terrible' and 'Night of May'; Rachmaninov's second Symphony and Borodin's B minor Symphony; either the complete Suite 'L'Oiseau de Feu' or 'Petrushka' of Stravinsky; single movements by Glazounov, Liadov, and Ippolitov-Ivanov; and plenty of Tchaikovsky.

We are to have Ravel's 'Daphne and Chloe' Suite, Debussy's 'Nocturnes' and 'Blessed Damozel,' Franck's 'Le Chasseur Maudit,' Vincent d'Indy's 'Montagnard,' and the Concerto 'Un jour d'Été de la Montagne'; Méhul, Rameau, Lulli, Chabrier, and Dukas will also be represented, the last-named by the new Dance-Poem 'The Peri.' Beecham's attitude to the English school crystallizes into concentration on the established reputations rather than dispersal of energies on works whose quality is either unknown or not yet proved; Bantock's 'Fifine' (the Greek Tragedy Overture) is probably finer, Vaughan Williams's 'Norfolk Rhapsody,' William Wallace's Symphonic Poem 'Wallace,' and works by Bax, Elgar, Delius, and Ethel Smyth will all be laid under contribution. Savonov and Mlynarski will almost certainly introduce novelties in addition to the above, and as Landon Ronald is also to share in the conducting, we might have Elgar's No. 2 Symphony, which he does so finely.

The choral nights will be occupied by a Wagner programme, Liszt's 13th Psalm, Verdi's 'Stabat Mater,' Bach's 'Come, Jesu, come,' Berlioz's 'Romeo and Juliet,' Cherubini's 'Requiem' (why not Brahms's also?), Bach's 'St. Matthew' Passion, Rameau's 'Castor and Pollux,' and Act 3 of Gluck's 'Alceste.'

There are expectations that Albert Coates, of Petrograd fame, may be able to conduct one or two concerts, and soloists are to appear: Dambois, the Belgian violoncellist; Miriam Licette, Renée Chemet, William Murdoch, Marianne Weber-Delacre, Jean Vallier, Madame Rollet,—all new to Manchester except Madame Chemet. Paderewski, if in England, has promised to play, and numerous other indispensable players and singers will take part.

Mr. Beecham hinted at the next development—Opera. 'You in Manchester can make yourselves an inspiring centre of a great English opera movement. It cannot be done in London. London people are far too busy with fifty things, but the more sober intellectual life of Manchester gives you more time to think about these things.'

The annual examinations at the Royal Manchester College of Music were held on July 7, 8, and 9, and on July 14 and 15. Two Scenes from 'Parsifal' and one from 'Samson and Delilah' were given by Miss Brema's pupils, instead of the projected performance of Rameau's 'Castor and Pollux,' which was abandoned owing to some of the principals leaving for the War. Only four pupils had their original compositions selected for performance, and all are devoting their time to other branches of their art. These are Miss Edith Hotherhall with 'Two little dances' in Haydnese manner; Miss Cicely Collins's Violin and pianoforte 'Romance,' Mr. Sydney Wilson's Pianoforte suite 'At the pantomime,' and Mr. Arnold Perry's settings of two 'Sappho' fragments, the last-named being more ambitious and successful. The second evening was thoroughly attractive to the listener, because it was made up of a few items of ensemble music of great musicians. In Nováček's posthumous C major Quartet Miss Gertrude Barker, Mr. Malcolm Dicken, and Mr. Frank Tipping played first and second violin and viola, each in turn, Mr. Harold Warburton being violoncellist; this adaptability, very admirable in itself, did not yield perfect artistic effect, because each player had not the same qualifications for leadership, Mr. Tipping displaying the greatest aptitude in this direction. Max Keger's F sharp minor Sonata for pianoforte and violin had only once before been done at Manchester concerts, and Mr. Sydney Seal and Miss Fanny Barrett have made this work completely their own;

its performance was fit for any high-class chamber concert. Only a degree less perfect in their way were two movements from César Franck's Pianoforte and violin sonata. The College, like many others, may come under Beecham's hand about its singing, but it has turned out—and still does—uncommonly well-equipped players of chamber-music. Mr. John Wills showed that he was exceptionally endowed as pianist-accompanist, and bids fair to attain the same degree of public appreciation as did Mr. R. J. Forbes before him.

Quite recently Mrs. Will Pearce has founded a scholarship for pianoforte playing (invested in the War) in memory of her late husband, who was one of the most accomplished players turned out at the Royal College. The examination was on July 19, but at the moment of going to press the result is not known.

The Press announced on July 13 that the Blackpool Festival for next October had been abandoned, as was the case last October; a modified scheme covering three days had been under consideration latterly, but after mature discussion this too was dropped. The task of re-organizing both at Morecambe and Blackpool, after the War, will be very hard and quite possibly will necessitate a return to music of less advanced type both artistically and technically. Choirs particularly must suffer; they had worked themselves up to high levels. Discontinued practice of that type will mean slipping back. A choir can never mark time neatly; it is always either advancing or retiring, and in the absence of festivals the difficulty (even where men over military age are available) will be to keep choirs in existence. Some dread of dissolution have turned their energies to camp and hospital concerts, others to the preparation of sacred music to be given in churches in aid of the various National Relief Funds, both British and European. On some aspects of this work I hope to write next month, giving typical programmes.

Foreign and Colonial News.

AMSTERDAM.

'Tristan and Isolde' was performed here recently under remarkable conditions. An anti-German section of the audience endeavoured unsuccessfully to stop the performance by whistling and hissing.

CAPE TOWN.

The report of the first year's work of the Municipal Orchestra is interesting and encouraging. In spite of numerous difficulties (among them being a strike, the War, and the difficulty of obtaining substitutes in case of illness) the experiment has been a success. During the twelve months 355 concerts were given, of which number 103 took place indoors (44 at the City Hall, 6 in suburban halls, and 53 on tower and 252 on the pier and at other outdoor places). On an average 779 persons attended each concert. This figure does not include members of the military forces who were admitted free of charge. Ten lecture-concerts on Beethoven's Symphonies were given by Mr. W. H. Bell (principal of the South African College of Music), at which were played the 'Nine' and Mozart's G minor Symphony. Other important works played during the year were Tchaikovsky's fifth and six Symphonies, Debussy's 'Printemps,' Rimsky-Korsakov's 'Scheherazade,' Dvořák's 'New World' and Symphonic Variations, Liszt's 'Tasso,' Elgar's 'Enigma' Variations, W. H. Bell's 'La Fée des Sources' and Arcadian Suite, and familiar items by Haydn, Mozart, Mendelssohn, Schubert, Saint-Saëns, and Sibelius. Fifty Suites, twenty Rhapsodies, &c., seventy Overtures, twenty Concertos, with a large number of smaller and light pieces, make up the grand total of 500 works in the repertoire of the Orchestra. We give a specimen programme:

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| 1. Overture to a Comedy | ... | Balfour Gardiner |
| 2. Two English Dances | ... | Cramer |
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We congratulate their conductors public, on this making.

The seventh place at Evan line performance, Gerontias, and Borodin's 'Pr At a children Fletcher's 'Th Choir of 500 w The soloists w Keyes, and Me pupale Anna played, and M The audiences

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We congratulate the city authorities, the Orchestra, and their conductor, Mr. Theo. Wendt, and, not least, the public, on this excellent first year of municipal music-making.

CHORAL MUSIC AT CHICAGO.

The seventh annual Chicago North Shore Festival took place at Evanston, Ill., from May 24 to May 29, when five performances were given of 'Elijah,' 'The dream of Gerontius,' and choruses from Mascagni's 'Iris' and Borodin's 'Prince Igor,' as well as miscellaneous items. At a children's concert a choir of 1,500 sang Percy J. Fletcher's 'The Walrus and the Carpenter.' The Festival Choir of 500 was augmented to 1,000 at the 'Elijah' concert. The soloists were Miss Florence Hinkle, Miss Margaret Heyes, and Messrs. Paul Althouse, Clarence Whitehill, and Aquilino Amato. The Chicago Symphony Orchestra played, and Mr. Dean Peter Christian Lutkin conducted. The audiences were large and enthusiastic.

JOHANNESBURG.

The Philharmonic Choral and Orchestral Society recently gave two successful concerts, at one of which it performed 'Messiah,' and at the other 'Creation.' The soloists were Miss Blodwin Hopkins, Madame Watkins-Allen, Dr. Harry Hunter, Mr. John Fellowes, Mr. J. Van Lier, and Mr. John Van Zyl. Mr. O. Elias was principal first violin. The choir and orchestra numbered 350, and Mr. Horace Barton conducted. The proceeds of the 'Messiah' concert were given to the South African Hospital Ship Fund, the fine sum of £323 being realized.

PARIS.

A performance of 'Louise' was given recently at the Opéra-Comique in Paris, Charpentier conducting the work in the first time. Madame Edvina took the title-part. There was a large audience.

PETROGRAD.

The reproduction of a new ballet by Davidov, 'The Prince Smeherd,' has been one of the recent events of the season. Although described as new it is based upon a previous effort of the composer. It was not received with much enthusiasm.

SYDNEY.

The New South Wales Conservatorium of Music (to which Mr. Henri Verbrugghen has been appointed director) was inaugurated on May 6, the ceremony being performed by His Excellency Sir Gerald Strickland. The musical part of the proceedings included Beethoven's Overture, 'Dedication of the House,' Elgar's first Symphony, and the 'Meistersinger' Overture.

Miscellaneous.

Mr. Hubert Bath is a sturdy champion of the boycotting of enemy-alien music. He thus sums up his views:

(1) A foreign musician in this country, and especially a German, is 90 per cent. to the good from a competitive standpoint before he starts activities, because he is a foreigner, and entirely irrespective of his abilities. (2) No British music, or Italian, French, and Russian, is at present allowed in Beethoven's country—Germany. (3) No German music is tolerated at the present time in France, Italy, or Rumania; each of these countries, as well as Germany, representing great musicians, past and present. (4) The orchestral works of Richard Strauss (the best material of which is based on the old Viennese waltz) can only be performed by paying a fee which, if not paid to him directly, undoubtedly stands to his credit in an agent's name. (5) Publishers with a prevailing German financial interest have the monopoly of the sales of the non-copyright classics owing to the encouragement afforded them by British schools and colleges of music, and in spite of the fact that British publishers have put equally good editions on the market. (6) Most of the Blue, Yellow, Green, and other coloured symphonic bands have consisted almost entirely of British instrumentalists unable to get a decent living except by masquerading as such, and degrading their own nationality. And this owing to a fad of society and the lead given in high social quarters.

The Croydon String-players Club has done well in continuing its activities during the past season. Five interesting concerts were given, at which eight British composers were represented, viz.: Christopher Wilson (Suite); Bryson ('Vaila,' Tone-poem); Coleridge-Taylor (Two novelettes); Purcell (Suite in C, arranged by Hurlstone); W. H. Reed (Welsh Folk-song, Intermezzo, and Polonaise); Bantock ('Scenes from the Scottish Highlands'); Percy Grainger (Irish tune and 'Shepherd's Hey'); and Elgar ('Sospiri'). The Club consists of about fifty playing members, and is conducted by Mr. W. H. Reed.

Mrs. Mary Layton's annual students' concert took place at Fulham Town Hall on July 15, when the chief choral items in a long and interesting programme were Walford Davies' 'Pastorals' and Rootham's 'The Quest' (both accompanied by string quartet), Vaughan Williams' 'Sound Sleep,' Coleridge-Taylor's 'From the green heart of the waters,' and Schubert's 'The Lord is my Shepherd.' Solos were sung by Miss Ruby Appleton, Miss Ethel Maunder, and Miss Mabel Lee. Mrs. Layton conducted, and Miss Margaret Layton and Miss Jessie Phillips were at the pianoforte.

Mr. Kalman Ronay announces a series of Pianoforte Sonata Recitals at Æolian Hall, on the third Tuesday of every month, commencing in October. It is the intention of Mr. Ronay to produce, in conjunction with well-known pianists, Sonatas which have been rarely heard in this country, and also at each concert to give a Sonata by a British composer, if possible in conjunction with such composer. Composers who wish their works to be performed are desired to communicate with Mr. Kalman Ronay at the Guildhall School of Music.

The clever young pianist Solomon gave his first recital at Queen's Hall on June 24, when he not only delighted that portion of the public that dearly loves a prodigy, but also gave many pleasant moments to the minority who are inclined to look somewhat coldly on juvenile performers. Solomon, however, is out of the common, and at his present rate of progress is surely destined for future greatness. On this occasion we enjoyed particularly his deft playing of a Presto by Scarlatti and Daquin's 'Le Coucou.'

At the Boudoir Theatre on June 30, under the auspices of the Russian Society and the Independent Music Club, Mr. M. Montagu-Nathan lectured on Cui's opera 'Mademoiselle Fifi.' He showed that Cui, though advocating that Russian music should be national in character, by no means practised what he preached, since he had gone in this case to Guy de Maupassant for his text, and in his choice of folk-song material had neglected Russia in favour of France and Germany.

The English Trio is the latest addition to London exponents of chamber music. It consists of Madame Beatrice Langley, Mr. John Ireland, and Mr. C. Warwick-Evans, and its first concert was given at 16, Charles Street, Berkeley Square, on June 29. The new organization gave a very sympathetic performance of an unhackneyed programme, in which was included a new Trio in E minor by Mr. Ireland—an interesting work with a rather French idiom.

At Bedford College (Regent's Park), on June 28, Mr. C. Egerton Lowe gave a lecture on 'Modern music,' at which a grand pianoforte fitted with the new Clutsam Cradle Keyboard action was used. Miss Irène E. Bouvier sang four songs, Miss Joyce E. Lowe played violin solos, and the lecturer himself played twelve pianoforte solos, including selections from the compositions of Rebikov, Scriabin, Cyril Scott, Ravel, and Debussy.

The William Woolley Choir has found scope for its activities in providing concerts on Sundays at Long Eaton in the West Park, and at the Arboretum, Nottingham. Excellent choral programmes have been performed in good style. Callcott's fine glee 'O snatch we swift,' and Tchaikovsky's 'Angel Spirits' were welcome items.

The Philharmonic String Quartet, at Æolian Hall on June 25, played Dr. Ethel Smyth's Quartet in E minor, Albert Sammons's Phantasy-Quartet in B major, Frank Bridge's Three Idylls, and gave the first performance of a new Quartet by Arthur Bliss, which proved to be an attractive work (see further, p. 491).

The Society of Women Musicians held a Conference at the Women's Institute on July 2 and 3. Miss Emily Daymond, Mus. Doc., took the chair. Miss Lucy Johnstone (Lewis Carey) offered 'A few suggestions on the contralto voice and how to write successfully for it.' Miss Daymond, Miss Kathleen Schlesinger, Mrs. Voynich, and Miss Eaton were among those who joined in the discussion. Mrs. E. L. Voynich read a paper on 'What place is there in modern composition for modal polyphony?' Miss Kathleen Schlesinger made some very interesting suggestions. Mr. Colles spoke on 'Music after the War.' Dr. Terry, Miss Eggar, Miss Schlesinger, Miss Eaton, and Mr. Nicholas Gatty spoke.

At Æolian Hall on July 8 Miss Gwynne Kimpton gave a chamber concert in aid of the Polish Relief Fund, the outstanding features being Brahms's beautiful Horn trio, in which she was joined by Mr. Brain and M. Moisevitch, and a brilliant performance by the last-named of Schumann's Toccata and Brahms's 'Paganini Variations.'

At the annual meeting of the Royal Irish Academy of Music, over which Sir John Irwin presided, it was stated that the number of pupils had increased during 1914. The position of the Academy as the chief centre of musical education in Ireland was well maintained.

Buxton, amongst its other amenities, has a small but very good orchestra, under the direction of Mr. Sidney Freedman (a former member of the Queen's Hall Orchestra). It plays three times a day in the Garden, and the programmes are good enough to interest the best musicians.

The *Aberdeen Journal* notes that John Michel, a native of Strathdon, Aberdeenshire, holds a unique position as a rated piper on one of our battleships, the crew of which are delighted with his playing.

At a congregation at Cambridge on June 4, the degree of Doctor of Music was conferred on Mr. Frederick W. Wadely, M.A., F.R.C.O., Organist and Master of the Choristers of Carlisle Cathedral.

Signor Lecomte gave an attractive recital of operatic songs at Æolian Hall on June 29. Madame Adowska joined him in a duet and also sang arias, and Miss Alice Clayton Greeve recited.

In the programme of her pianoforte recital at Steinway Hall on June 29, Miss Emma Barnett included some graceful pieces by her brother, John Francis Barnett, in which she was heard to advantage. Mr. Webster-Millar sang.

Mr. Laurence Kellie reappeared at the War Emergency Concert at Steinway Hall on June 14, when his singing of a selection of his own songs gave pleasure to a large audience.

We understand that Mr. Percy A. Scholes is appointed musical critic to the *Evening Standard*.

Answers to Correspondents.

E. R.—The following books will help you:—'English Melodies, 13th to 18th Centuries,' by 'Vincent Jackson' (the nom de plume of an able musical writer), published by J. W. Dent & Sons, price 7s. 6d.; 'The Story of the Carol,' by Edmondstone Duncan, The Walter Scott Publishing Co., price 3s. 6d.

ANXIOUS.—At present there is a run on posts of the kind you mention. Your best plan would be to write to the Education Office, Victoria Embankment, stating your qualifications, and asking to be placed on the panel of Evening Institute teachers.

CORNISHMAN.—QUESTION.—Could you tell me the reason why, on my violin (which is a moderately good one, hand-made), the C natural (third position, fourth finger) always utters a rather sleepy tone, whilst the open D is a most desirable sound?

ANSWER.—It is impossible to attempt to give a reason for the 'sleepy' tone without testing the instrument. Have you tried thinner or thicker strings—well tested. Does the bridge fit perfectly, and is the sound-post well adjusted? More often than not the sound-post—'the soul of the violin'—is the cause of bad tone on certain notes. C on the D string is hardly the place where a 'wolf' is found.

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LENT	Lord, for Thy tender mercies' sake	Farrant	GENERAL	All people that on earth do dwell	..
"	Enter not into judgment	Attwood	"	Through the day Thy love has spared us	..
"	O ye that love the Lord	Colebridge-Taylor	"	The King shall rejoice	..
EASTER	O give thanks	Goss	"	Thou wilt keep him in perfect peace	..
WHITSUN	Come, Holy Ghost	Attwood	BOOK 9.		
HARVEST	The Lord is loving unto every man	Garrett	ADVENT	Blessed is He Who cometh	..
GENERAL	O love the Lord	Sullivan	CHRISTMAS	Sing, O Heavens	..
"	The day Thou gavest, Lord	Woodward	LENT	O bountiful Jesu	..
"	Blessed are they that dwell	Tours	"	O Lord, correct me	..
"	Thou wilt keep him in perfect peace	Lee Williams	"	By the waters of Babylon	..
BOOK 2.			EASTER	The strife is o'er	..
ADVENT	Hosanna in the highest	Stainer	WHITSUN	Grieve not the Holy Spirit of God	..
CHRISTMAS	Sing and rejoice	Barnby	HARVEST	Great is the Lord	..
LENT	O Saviour of the world	Goss	GENERAL	Lead, kindly Light	..
"	Teach me, O Lord	Attwood	"	O Lord, my trust is in Thy mercy	..
"	Jesu, Word of God Incarnate	Gounod	"	Hymn of Peace	..
EASTER	Christ is risen	Eloey	"	How dear are Thy counsels	..
HARVEST	Great is the Lord	Stainer	BOOK 10.		
GENERAL	What are these?	West	ADVENT	God shall wipe away all tears	..
"	O how amiable	Sullivan	CHRISTMAS	Sing, O Heavens	..
"	O taste and see	Macfarren	LENT	Jesu, Word of God Incarnate	..
"	The Lord is my Shepherd	Macfarren	"	Hear the voice and prayer	..
"	God that madest earth and heaven	Fisher	"	By Babylon's wave	..
BOOK 3.			EASTER	Unto the Paschal Victim bring	..
ADVENT	Far from their home	Woodward	WHITSUN	Our Blest Redeemer	..
CHRISTMAS	Four Christmas Carols	Various	HARVEST	Great is the Lord	..
LENT	Turn Thy face from my sins	Sullivan	GENERAL	Blessed be the Lord my strength	..
"	O Lord, my God	Wesley	"	Abide with me	..
EASTER	Jesu, Word of God Incarnate	Mozart	"	O how amiable	..
HARVEST	Break forth into joy	Barnby	"	The Lord is exalted	..
GENERAL	O Lord, how manifold	Barnby	BOOK 11.		
"	Seek ye the Lord	Roberts	ADVENT	The night is far spent	..
"	I was glad	Eloey	CHRISTMAS	Nazareth	..
"	The radiant morn	Woodward	LENT	God so loved the world	..
"	O praise God in His holiness	Weldon	"	I came not to call the righteous	..
"	Doth not wisdom cry	Haking	"	Wash me thoroughly	..
BOOK 4.			EASTER	Alleluia! now is Christ risen	..
ADVENT	Arise, O Jerusalem	King	WHITSUN	Holy Spirit, come, O come	..
CHRISTMAS	Let us now go even unto Bethlehem	Hopkins	HARVEST	The earth is the Lord's	..
LENT	In Thee, O Lord	Tours	GENERAL	Saviour, Thy children keep	..
"	Comfort, O Lord, the soul of Thy servant	Crotch, arr. by Goss	"	The day is past and over	..
"	God so loved the world	Stainer	"	Jesu, priceless Treasure	..
EASTER	Christ our Passover	Goss	"	O worship the Lord	..
WHITSUN	Praised be the Lord daily	Calvin	BOOK 12.		
HARVEST	Ye shall dwell in the land	Stainer	ADVENT	Rejoice greatly	..
GENERAL	O how amiable are Thy dwellings	Barnby	CHRISTMAS	Hark! what mean those holy voices	..
"	O taste and see how gracious the Lord is	Goss	LENT	Give ear, O Lord	..
"	Thine, O Lord, is the greatness	Kent	"	Come now, and let us reason	..
"	O give thanks unto the Lord	Eloey	"	Is it nothing to you	..
BOOK 5.			EASTER	Christ is risen	..
ADVENT	The Great Day of the Lord	Martin	WHITSUN	I will not leave you comfortless	..
CHRISTMAS	It came upon the midnight clear	Stainer	HARVEST	Father of mercies	..
LENT	Incline Thine ear	Himmel	GENERAL	Praise ye the Lord	..
"	Lead me, Lord	Wesley	"	Save us, O Lord, while waking	..
EASTER	Rend your heart	Calvin	"	Come, weary pilgrims	..
WHITSUN	Awake up, my glory	Barnby	"	Comes, at times	..
HARVEST	O for a closer walk with God	Foster	BOOK 13.		
GENERAL	The eyes of all wait on Thee, O Lord	Eloey	ADVENT	Prepare ye the way of the Lord	..
"	I am Alpha and Omega	Stainer	CHRISTMAS	In a stable lowly	..
"	O how amiable are Thy dwellings	Richardson	LENT	Hear me when I call	..
"	Blessed are the merciful	Hiles	"	Come, ye sin-defiled and weary	..
"	I will sing of Thy Power, O God	Sullivan	"	In Thee, O Lord	..
BOOK 6.			EASTER	As it began to dawn	..
ADVENT	Hearken unto Me, My people	Sullivan	WHITSUN	God is a Spirit	..
CHRISTMAS	O Zion, that bringest good tidings	Stainer	HARVEST	O God, who is like unto Thee	..
LENT	Turn Thy face from my sins	Attwood	GENERAL	Nearer, my God, to Thee	..
"	O Saving Victim, slain for us	Stainer	"	Lord, I have loved the habitation	..
EASTER	There is a green hill far away	Gounod	"	Send out Thy light	..
WHITSUN	Now is Christ risen from the dead	West	"	O God, whose nature	..
HARVEST	O Holy Ghost, into our minds	Macfarren	BOOK 14.		
GENERAL	Praise the Lord, O Jerusalem	Barnby	ADVENT	The night is far spent	..
"	Sweet is Thy mercy, Lord	Clarke-Whitfield	CHRISTMAS	Glory to God in the highest	..
"	I will lift up mine eyes	Eloey	LENT	The path of the just	..
"	Rejoice in the Lord, O ye righteous	Calvin	"	Come, and let us return	..
"	I will always give thanks unto the Lord	Calvin	"	O Saviour of the world	..
BOOK 7.			EASTER	Who shall roll us away the stone?	..
ADVENT	It is high time to awake out of sleep	Barnby	WHITSUN	If I go not away	..
CHRISTMAS	Come, ye lofty	Butt	HARVEST	The woods and every sweetsmelling tree	..
LENT	Bow down Thine ear	Attwood	GENERAL	The Lord is my Light	..
"	Come unto Him	Gounod	"	Evening and morning	..
EASTER	The Lord is nigh unto them	Cummings	"	Holiest, breathe an evening blessing	..
WHITSUN	Open to me the gates	Adlam	"	Let the righteous be glad	..
HARVEST	When God of old came down from heaven	Vine Hall	BOOK 15.		
GENERAL	Look on the fields	Macpherson	ADVENT	Awake, awake, put on strength	..
"	Weary of earth and laden with my sin	Toner	CHRISTMAS	See, amid the winter's snow	..
"	Sing praises unto the Lord	Cruickshank	LENT	There is a green hill far away	..
"	Deliver me, O Lord	Stainer	"	Weary of earth	..
"	Blessed are the poor in spirit	Hiles	"	Come, and let us return	..
BOOK 8.			EASTER	Come, ye saints	..
ADVENT	Day of Wrath! O day of mourning	Stainer	WHITSUN	If ye love Me	..
CHRISTMAS	Like silver lamps in a distant shrine	Barnby	HARVEST	The eyes of all wait on Thee	..
LENT	Cast thy burden upon the Lord	Mendelssohn	GENERAL	Bread of Heaven	..
"	Seek ye the Lord	Bradley	"	Blessing, glory, wisdom, and thanks	..
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PREFACE TO THE NINTH EDITION.

The author desires to acknowledge his great indebtedness to the authorities of the London University; The Royal Academy of Music; the Associated Board of the Royal Academy of Music and the Royal College of Music; The Royal College of Organists; Trinity College of Music, London; and the Incorporated Society of Musicians, for their kindness in allowing him to incorporate copies of their latest Examination Papers in Parts II. and III. of his Handbook, in order that he might present their latest examination requirements.

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TECHNIQUE AND EXPRESSION IN PIANOFORTE PLAYING

BY

FRANKLIN TAYLOR.

EXTRACT FROM PREFACE.

In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte playing, or, briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the manner of expression, includes rhythm, phrasing, variety, and gradation of tone, the use of the pedals, *et cetera*.WITH NUMEROUS MUSICAL EXAMPLES FROM THE
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This Supplement is part also of the August issue of THE SCHOOL MUSIC REVIEW, and can be obtained with the REVIEW, price 13d.

The

Competition Festival Record

No. 85.

THE HON. MAUDE ALETHA STANLEY.

Born May 3, 1833.

Died July 14, 1915.

AGED 82 YEARS.

The passing away of this amiable and gracious lady at a great age and after a career of distinguished usefulness brings its inevitable regrets, but the retrospect of her life's work brings the compensation of a joyful satisfaction that she was able to accomplish so much for her generation. Few, if any, women of our time had more intimacy with the seamy side of things in our great city, and the story of Miss Stanley's brave and rational endeavours to grapple with social problems that appear to some persons insoluble is a fine one, and an incentive to all who are gifted with a sense of duty to their fellow-creatures. A notable tribute to her character was made by Thomas Carlyle, when in a preface to a book entitled 'Work about the Five Dials' (which is a way of describing certain London slums), written by Miss Stanley and published anonymously in 1878, he described her as:

'A most authentic person, whom I have known with esteem and affection ever since her childhood, and I can believe every word of this her narrative to be scrupulously true.'

It is not for us in a musical journal to dwell upon all her numerous activities. We must be content to recognize the influence of her enthusiasm for the educational and beneficent value of music in an important section of her work. One of the greatest and most far-reaching achievements of her life was the founding of working girls' clubs. The first of its kind was instituted by her in 1880, at 59, Greek Street, Soho, and a few years later she formed the London Girls' Club Union. It was soon after this that Miss Stanley saw that the Singing Class in these Clubs was a strong nexus, and that the competitive principle would be of inestimable value in providing an incentive to study good music, and the instilling of ideals of beauty of execution. The first competition of clubs was held in London on May 12, 1888, and the Festival has been a welcome annual feature of the life of the clubs ever since that date. The funeral took place at Alderley Park, Cheshire, on July 17.

On Saturday, July 24, a Memorial Service was held at St. John's Church, Westminster. Queen Mary and Queen Alexandra were represented. Queen Alexandra sent a wreath to which was attached a card with the following inscription, 'In memory of dear Miss Stanley and all her many good works, from her devoted Alexandra.'

Miss Stanley was the third daughter of the second Baron Stanley of Alderley.

A REVIEW OF THE COMPETITION MOVEMENT SINCE THE WAR BEGAN.

Under this head last month we gave a list of forty Festivals that had been held since last August. We renew this list with some additions. It serves as an example to others to keep going if it is at all possible, especially in junior classes and where a Festival is in touch with female-voice choirs and girls' clubs.

New Brighton, Liverpool.	Belfast.
Mansfield, Notts.	Long Eaton, Nottingham.
Cleveleys, Blackpool.	Wirral, Chester.
Plymouth.	Morpeth, Wansbeck.
St. Cecilia Girls' Clubs.	Glasgow.
Colwyn Bay.	Girls' Friendly Society.
Middlesbrough.	Ilkley, Wharfedale.
Nottingham.	Free Church Musicians' Union.
Huddersfield.	Tewkesbury.
People's Palace Competition.	Hastings.
Londonderry.	Bristol.
South and West London.	Manchester (four Festivals).
Stratford and East London.	Dublin.
Swaledale Tournament.	Taunton.
Federation of Working Girls' Clubs (two sections).	Coleraine, Ulster.
London Girls' Club Union.	Manchester (Belle Vue).
Widnes.	Stafford.
Douglas, Isle of Man.	Mid-Somerset (Bath).
Salford (two Festivals).	Cornwall (Wadebridge).
Sligo.	Stocksbridge (Sheffield).
Haughton, Stafford.	Waterford (Ireland).

This makes a total of forty-six Festivals.

THE NATIONAL EISTEDDFOD, BANGOR.

August 2 to August 6.

We regret to hear that since the appearance in last month's RECORD of the announcement regarding this event, the Executive Committee have found it necessary to curtail the programme they had hoped to carry out. The chief Choral, the second Choral, the chief Male-Voice Choir, and the Brass Band Competitions, are all abandoned. These events are the greatest attraction of the Eisteddfod, and generally draw immense audiences. The only Choral competitions that are to be held will be those for Female-Voice Choirs, and for small Male-Voice Choirs. The Committee are making the best of an inevitable situation, and are providing a programme that should draw public support. The Vocal and Instrumental Solo Classes are retained, and the programmes of the Evening Concerts to be performed by the Eisteddfod Choir, include 'Elijah,' 'The Dream of Gerontius,' and 'Llewelyn,' a Cantata by Cyril Jenkins.

MID-SOMERSET (BATH).

This Festival was held in April and by an accident has not been previously reported in our columns. We think it worth while to record the event even now, because it is desirable to emphasise the fact that even in these times it is practicable to continue some of the most fruitifying work of the movement. In ordinary circumstances this Festival attracts a large number of competitors, including numerous adult choirs of various constitution. But on this occasion only juniors were catered for, with the result that the entries were

satisfactorily numerous. It is noteworthy that in many other centres besides Bath the response of juniors has been gratifying during the War period.

The chief results were as follows:

CHILDREN'S CHOIRS (secondary or other schools, not elementary):—Tests: 'The Reapers' (Dunhill) and 'Nature's slumber song' (César Franck); Clarendon School, Bath (Miss Phillips).

ELEMENTARY SCHOOLS.—(Girls), test: 'Night and day' (Fellows); Oldfield School (Miss Phillips). (Boys), test: 'Meg Merrilies' (Stanford); Bathwick (Mr. H. Bowen). (Mixed Choirs), tests: 'The shepherds' (Cornelius) and 'Shepherd, leave decoying' (Purcell); Cheddar Children's Choir. (Open Class), test: 'Song of the summer birgs' (Rubinstein); Bathwick.

In a duet class there were thirteen entries, in a pianoforte class for children under twelve there were sixteen entries, and in another pianoforte class for children under fifteen there were eight entries. A class for children's choirs which had not taken a first-prize during the previous two years brought four choirs. The Oldfield Girls came first. In the foregoing classes the adjudicators were Dr. Percy Buck and Dr. H. W. Richards.

Folk-dances attracted a large audience. Mr. Cecil Sharp was to have adjudicated, but owing to his absence in America Mrs. Kettlewell and Miss Karpeles officiated. Four teams of girls appeared for Morris-dancing, and the first place was awarded to the Temple Colston Girls' School, Bristol. In the Morris jig for children under 17 the judges described the performances as the finest jig-dancing they had ever seen. Leslie Bower was given 98 marks out of 100, and the lowest award was 85 marks. Bower came from the Bathwick Church of England School. In the Country Dance Class the tests were 'Hyde Park' and 'The Old Mole' and an own-choice dance. There were eleven entries. Miss Karpeles said that a good many teams had the same fault. It was a mistake for the dance to become quicker in the finale. The contrary rule should be observed, as this tended to give a broader effect. The Kingswood High Street Girls' School, Bristol, was placed first. In a class for children under eleven, the test-pieces in which were 'Gathering Peasacods' and 'Ruffy, Tuffy,' four teams appeared, and St. John the Baptist's Infants won the first place. There were four entries of boys' teams for Sword-dancing. The winning team came from Bathwick C. E. School. The Challenge Banner awarded to the school obtaining the highest aggregate of marks in five specified classes was won by the Bathwick Boys' School Choir (Mr. H. Bowen). In a singing-games class, in which the tests were 'Walking up the hillside' and 'There stands a lady,' there were four entries, the first place falling to Bathwick.

It will be seen from the foregoing that the proceedings were lively and interesting, and they no doubt promoted cheerfulness amongst the many hundreds of persons concerned as performers or auditors.

WATERFORD.—July 4.

On the above date an interesting Feis was held in Waterford, under the auspices of the Waterford Gaelic League, the annual competitions in solo-singing, choral singing, and instrumental music attracting large entries. Perhaps the most interesting vocal item was the singing of a specified Irish song by native speakers, in the Irish language. Of great interest, too, was the competition for solo war-pipe playing. The adjudicator was Dr. Grattan Flood, and the proceedings were formally opened by the Mayor of Waterford in the presence of an enormous gathering.

STOCKSBRIDGE (SHEFFIELD).—July 9, 10.

This Festival was held in the National Schools, Stocksbridge, near Sheffield. There were thirteen classes, all of which, except that for pianoforte solo for children under 14, were open. A large number of entries than usual had been received, seventy soloists and seventeen choirs competing, and the Festival was more than ordinarily successful in every way. All the classes, except of course that for pianoforte solo already mentioned, were for choirs and vocalists. Mr. Daniel Price was the adjudicator.

Most of the test-pieces were by British composers. A very striking feature was the large proportion of unaccompanied choral pieces. The standard of performance was generally a high one, the frequent recurrence of 70 per cent. and more of the marks being well-deserved. The method of providing an official accompanist whose services were optional was again adopted, Mr. A. Drabble acting in this capacity.

In the solo sections the chief results were as follows:

Junior Pianoforte (under 14).—'Lieder ohne Worte' (Mendelssohn), No. 10; Doris Eastwood.

Girls (under 16).—'Forget me not' (Bennett); Amy Utley.

Boys (Open).—'Erlaf Lake' (Schubert); Stanley Slater. Soprano: 'Songs my mother taught me' (Dvorak); Miss Elsie N. Braham.

Contralto: 'Like to a damask rose' (Elgar); Miss Amy Jowett.

Tenor: 'Refrain thy voice from weeping' (Sullivan); Mr. Ralph Smith.

Bass: 'Pipes of Pan' (Elgar); Mr. George E. Britton.

In the junior choir section the singing was very good. The tests were: 'Oh! the summer,' two-part song (Coleridge-Taylor), and 'Winds, gently whisper,' three-part song (Whittaker). Only one mark separated the two choirs that sang, the first place falling to Hoyland Common Wesleyan Choir (Mr. A. Robinson).

There was only one entry in the female-voice class, the Stocksbridge Choir under Dr. Robertshaw. In view of the national demands of the times, it was not a little singular that this small entry should have to be contrasted with an entry of five male-voice choirs. In this class the tests were 'The soldier's death' (Brahms) and 'Drake's drum' (S. Coleridge-Taylor). A Stocksbridge Primitive Methodist Choir under Mr. Hill secured the first place, and the Bentley District Orpheus Choir under Mr. S. W. Casey came second.

The chief choral class was for mixed-voice choirs. The tests were fairly severe, as they were Parry's 'Come, pretty wag' (the 'Cuckoo' section of which is so rarely sung correctly) and Bantock's 'On Himalay,' in which the composer is at his best. The first place was gained by Dr. Robertshaw's Stocksbridge Choral Union, the Hoyland Common Wesleyan Choir (Mr. A. Robinson) coming second, and the Huddersfield Socialist Choir (Mr. G. Norman) third. The Festival was considered to be one of the most successful held in this township.

TO CHOIRS SHORT OF MEN.

SOME SUGGESTIONS.

Mr. T. Henderson (writing in the *Northern Echo*) makes some useful suggestions to choirs short of men's voices. He says:

CONTRALTOS TO HELP TENORS.

There is one point in regard to these open competitions with 'own-choice' test-pieces that may be worth considering at the present time, when so many choirs are depleted of their male members, and that is that judges should attach rather less importance to balance of parts than usual. This is done as a regular thing in many of the tournaments in the Dales to encourage small country choirs who may not be able to make up the full complement of men. So I hope choirs will not be deterred from entering because they happen to be short of tenors or basses, especially tenors.

Under the circumstances, too, it would be quite legitimate to let one or two of the lower contraltos sing with the tenors, if the tenor part was especially weak—a device often adopted in small choral Societies to strengthen a tenor lead. Of course it will be understood that the contraltos sing an octave lower than the actual written tenor part, which is represented at a wrong pitch by the universal employment of the treble clef for the tenor.

Another way by which choirs short of men may qualify for entry would be to use some of our fine old English glees for three parts only, soprano, alto, and bass. The men of the choir would be combined to sing the lower part, which in most cases would be found quite practicable.

MUSIC FOR S.A.B.

'Novello's Glee Hive' contains some good examples. Attwood's 'Hark, the curfew,' Shield's 'O happy land,

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Callcott's 'The Friar of Orders Grey'; then there are Parry's 'Come, fairies, trip it,' Whitaker's 'Winds gently whisper,' 'When shall we three meet again,' by King and Horsley, Callcott's 'Mark the merry elves,' Knyvett's 'The bells of St. Michael's Tower' (original form), Callcott's 'Red Cross Knight,' 'The May Fly,' 'Lordly gallants,' and 'The Erl King,' and Danby's 'When Sappho tuned.' Delightful music, all of it, and well worth reviving.

[Besides the above Novello & Co. publish two books, each containing six old glees arranged for S.A.B. Books 94 and 95, School Songs, each 6c.]

BROOKLINE (NEAR BOSTON, MASS.), UNITED STATES.

When Mr. Samuel Cole, the well-known music supervisor of Brookline Schools was in this country last July he was much struck with the influence for good shown in the operations of the competitive festival movement, and he told us that he should do all he could to establish festivals in his own district. We are glad to record that he has succeeded in making a most promising start. It is not that there are no choral competitions held in the States. The Welsh folk, at least, take care of that, and here and there run their beloved Eisteddfodan. But these events are few and far between in the vast territory of the States.

Mr. Cole propagated his scheme of a competition of school singing with the assistance of the Music Committee of the Brookline Education Society.

The upper classes of the six grammar schools of the town undertook to learn the prescribed music, namely, 'Drink to me only with thine eyes' (Old English), 'Haste to the fair' (an arrangement of the market chorus from Flotow's 'Martha'), and 'Who knows what the bells say' (Parker). They were told that the points of adjudication would be (a) Tunefulness (singing to pitch and voice-blending), (b) Attack (depending upon the ability to watch the conductor), (c) Expression, (d) Enunciation. Mr. Arthur Foote, Miss Mabel W. Daniels, and Mr. George J. Parker were announced as judges, and the date was fixed for May 25, on which date it was held with great success. Invitations to supervisors and school teachers were sent over a wide area, with the consequence that a specially appreciative audience was assembled. At the outset Mr. Cole gave a short address to explain the why and wherefore of the proceedings. He said that the object of the promoters was:

- (1.) To set in motion in the United States a series of competitions such as are carried out so successfully in England;
- (2.) To bring to the notice of the citizens of the town the kind of work which is attempted in the grades below the High School;
- (3.) To stimulate a greater interest on the part of the young people themselves in the finer qualities of choral-singing;
- (4.) By so doing to elevate and refine their musical taste and perception;

And he continued:

The citizens of Brookline who have honoured us with their presence this afternoon will witness the kind of work we attempt in music in the elementary schools. . . .

Boston and the vicinity have enjoyed a very high reputation in matters musical for more than a century. That reputation was founded, I believe, on her fine choral-singing. Unless that feature of our musical life can be revived, we are sure to lose the fair fame of the past.

Musical competitions are a very important feature in the musical life of Great Britain. There are competitions between choral societies, church choirs, and schools. These occasions draw out immense audiences and great enthusiasm. It is no wonder that Great Britain can boast of the finest choral-singing in the world.

The most prominent supervisors of public school music in New England have been invited on this occasion in the hope that throughout our combined efforts a like movement may be started among us. Fellow supervisors, why could you not hold a similar competition in your own communities? How interesting it would be to have the winning classes

of half-a-dozen towns or cities meet in Boston for a final contest. Would not such a result be educational in the best sense?

The following are the rules under which the classes have made their preparation for this event:

- (1.) The classes to appear in their entirety, *not picked singers.*
- (2.) The preparation for the competition to be made under actual and usual conditions; no more and no less rehearsals than would obtain if there were no competition in view.

You have before you to-day a choral body numbering at least 425 singers, 95 out of every 100 of whom know enough about music to understand the speech of a choral conductor and to sing their part with others in any music which is suited to their age. Would you have a greater and more tangible result than the individual singer? Then take us and public school music more seriously. When American musical education becomes less superficial than it now is, public school music will be recognized as the foundation to whatever may be attempted later in the line of musical training.

I must call your attention to one or two facts before proceeding with the programme: There are those in every school whose sense of pitch is not perfect; all such, who are members of these classes, are present here to-day. We leave it for you to say whether that problem has or has not been reduced to nearly its lowest terms. Had we the same force of public sentiment behind the music which exists with reference to reading, writing and arithmetic, that problem might be almost eliminated.

It is in order also to state that none of the principals or assistants has any special interest in the music over other subjects; that, so far as I know, no one of them was selected for special fitness from a musical point of view. This particular year, too, is certainly no more than an average year as regards the musical ability of the classes.

The following extracts from the Press will show how the competition was received:

The Christian Science Monitor: "Children of the ninth grade of the Lincoln School, Brookline, taught by Miss Jennie F. Hayden and Miss Mary Connor, won the prize in a singing contest held yesterday afternoon at the Edward Devotion School, Harvard Street, under the direction of Samuel W. Cole. The Lincoln School group was one of six singing classes taken exactly as they work every day, without selection or weeding out, from various districts of Brookline, the eighth and ninth grades being represented in four and the ninth grade in two classes. The schools taking part in the competition, which was held as a send-off for a choral revival in Massachusetts, were the following: Lawrence School, Heath School, Runkle School, Lincoln School, Pierce School, Devotion School. Every director of a chorus in much-chorused New England should have heard the children of the winning class sing. And having heard, he should have inquired how the thing was done and should resolve that he would have the method of it taught to his performers. Even the most casual listener could tell that the beautiful tone produced by the class from the Lincoln School was not the outcome of any system of musical pedagogy. It could only be the work of a particular teacher. And the prize was not won on Tuesday afternoon, but years ago when that teacher began to develop an ear for beautiful sound. One of the visiting supervisors of school music, commenting on the situation to a representative of the *Christian Science Monitor*, said: "We cannot get results like that unaided. We cannot visit any one school often enough to do it. The room teacher must make the children's voices rich and resonant, if anybody does." Teachers of the Lincoln School prize class, when asked after the meeting, admitted that what had been done was neither accidental nor the result of the regular pedagogic routine. "All through the year," explained Miss Hayden, "we have worked for good tone. First and last we have listened with the intention of having the singing sound well." Plainly, Mr. Cole has the support of school music teachers, even if not of choral society directors, in his efforts, for he had a

large number of supervisors in his audience. These included Charles I. Rice, of Worcester; Percy Graham, of Lynn; H. C. Davis, of Chelsea; Richard W. Grant, of Winchester; John B. Whoriskey, of Cambridge; Messrs. Hamblin, O'Shea and Drake, and Miss Bainton, of Boston; Mr. Chase, of Malden; Mr. Dunham, of Brockton; Mr. Coburn, of Everett.'

The Boston Evening Transcript: 'Vigorously and with the keen relish of contest, four hundred and thirty children lifted their voices this week in the first musical competition of the Brookline Public Schools, under the auspices of the Music Committee of the Brookline Education Society. The choruses were very well sung by the classes from six different schools, the audience shared much of the pleasure of the performers, and the success of the contest in advancing the ends which it was intended to serve was on all sides conceded. Surely this good English custom of bringing the schools into choral contests should not be restricted to Brookline alone, and Musical-Director Cole of the town's public school system is aiming to secure its extension throughout eastern Massachusetts. . . . The Brookline Education Society has found a good way for stimulating its school children's interest in music and in their ability to find for themselves some enjoyable musical expression, and it is much to be hoped that the Brookline scheme will be generally adopted in the way that its founders have planned.'

A PLEA FOR SIMPLER MUSIC AT GIRLS' CLUB COMPETITIONS.

By E. F. B.

I HAVE read with much interest Mr. Harvey Grace's article on Music in Girls' Clubs, and though it may seem rather presumptuous of me to dispute anything he has stated, still perhaps I may claim in one way to have a wider experience than his, inasmuch as I have participated in failures as well as in successes at the various competitions and entertainments I have worked for in girls' clubs during the last eight years. Mr. Harvey Grace goes to the root of the matter when he writes:—'Perhaps I have been fortunate in my clubs.' A teacher of his ability is not generally asked to teach at a club which has not already shown a considerable bent for singing, and therefore perhaps he is not aware of the general disapproval with which the average club girl receives a part-song presenting any real difficulties. Now I have taught at a club where the girls, who were mostly of rather a superior class, had at any rate some measure of success, and I am now teaching at a club in one of the poorest and roughest parts of London: but though the girls of these two clubs are somewhat different in social position, they are in their dislike of music which involves much mental effort; and who can wonder at it after all they have been through during the day? When once a club begins to distinguish itself at competitions and entertainments half of the girls at any rate begin to work hard. I remember a girl in my class telling me that she had sung one passage over and over again at home in order that she might get it right on the eventful day. Others who had access to a piano somehow would ask if they might take the part-song away to practise. But it was the hope of distinguishing themselves that goaded them on. Pride feels no pain. Although my girls on several occasions carried off prizes for unison-singing at their annual competition, they only once won a prize for a part-song, but this part-song out of all those they had learned for competition was the only one they ever cared to keep up. The others were soon forgotten, for we were all thankful to set aside music which was almost burned into our brains through continual practice; but this one part-song was treasured chiefly I believe on account of the pleasant memory connected with it. Certainly musically it was inferior to most of the other competition part-songs. My last experience has been to prepare girls for a competition at which they had to sing Smart's 'Rest thee

on this mossy pillow.' The class, being in a very early stage of its musical career, was quite unfit to attempt such a song, and I told the girls they could have no chance of success, but they wished to go up just for the fun of the thing. Consequently when their combined marks for sight-singing, unison and part-song turned out to be the lowest, they were nevertheless quite happy and contented, and said they had got through rather well considering. I mention this just to show there was no real sense of disappointment connected with the part-song, and yet when a few days afterwards I suggested they should perform it to a lady who had come to sing to them, I received the answer, 'We never wish to sing it again, we are so sick of it.' Their competition unison-song, however, they readily sang, for this had not been such a toil to them. The folk-songs usually set for competitions seem admirably suited to their purpose, for their quaint stories and beautiful melodies generally attract, and they are easily learned. In this way too one may hope they will be carried on to posterity, and never again be allowed to sink into oblivion. But I ask what good is done musically by teaching the average club girl a difficult part-song which after a hard day's work is a toil to her to learn, and which she forgets as soon as she conveniently may? Most of the expression is dinned into her by the teacher and does not come spontaneously. I have noticed that I have had to insist on the most obvious marks of expression over and over again to my girls in good songs they have not understood, but when they go for their outings they will sing their own little trashy songs most prettily and in parts. It seems to me that what we have to do for these poor small girls is to cultivate their taste by *easy* methods, and to teach them such simple melodies as 'Bluebells of Scotland,' 'Now is the month of Maying,' and 'Annie Laurie' in two parts. These they can learn with little difficulty, and they sing them as if they really enjoyed the music. Sight-singing is on a different plane. Though some girls really enjoy it, one may say as a general rule the majority of club girls are bored by it, but then it has the advantage of training the ear and so making other musical study easier. I have to a great extent overcome my girls' objection to sight-singing by offering a prize to the best reader. I would have sight-reading a test at every competition, and award most marks for this, while the other music I would have of the simplest kind, so that a much larger range of clubs could enter for these competitions. I believe I am right in thinking that competitions strongly attract all club-girls, but the many small clubs are unable to enter because the music set is beyond them altogether. If the test-songs were simpler these small clubs could have the joy of competing without disgracing themselves, while the more accomplished clubs would still be victorious, as they should be. After all, what are we aiming at? Is it that a few of the most important clubs, having the good fortune to possess highly competent teachers, shall be coached to sing advanced music extremely well to the exclusion of all minor clubs—music which the girls will probably entirely forget in the course of a few years; or is it to give all the poor working girls of London good music which they can really enjoy learning after a long day's work? If the latter plan be adopted, not only will their musical taste be improved and their happiness increased, but many more will be drawn away from the unwholesome excitement of the cinema shows and other baneful influences. I believe a large number of girls abstain from coming to a singing class after a hard day's work because they think they will be made to grind at something hard, and will not be allowed to sing just for the pleasure of singing.

We are sorry to hear that after discussing a scheme to hold a shortened Festival it has been determined to abandon the Blackpool Festival entirely for this year. It was considered that the choirs could not come in their usual force; and difficulties arose in connection with railway fares.

The Council of the South and West London Musical Festival met on June 28. It was decided to hold a Festival in March, 1916, at Wandsworth Town Hall. Mr. Lester Jones was again elected honorary secretary.

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Some of the best are then

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 479. Behold, God is my .. F. C. Woods 3d.
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 498. Bless the Lord, O my soul .. Hailing 3d.
 499. Bless the Lord thy God .. Roberts 3d.
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 501. Bless thou the Lord .. J. Barnby 3d.
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 538. Ditto .. H. A. Matthews 3d.
 539. Ditto .. R. Prentice 3d.
 540. Ditto .. B. Steane 3d.
 541. Ditto .. W. G. Alcock 3d.
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 544. Brother, thou art gone .. J. Goss 3d.
 545. By Babylon's wave .. Gounod 3d.
 546. By the rivers of Babylon L. Samson 3d.
 547. By the waters of Babylon .. Boyce 3d.
 548. Ditto .. H. Clarke 3d.
 549. Ditto .. H. M. Higgs 3d.
 550. Ditto .. S. Coleridge-Taylor 3d.
 551. Call Thy glorious death .. A. Dvorak 3d.
 552. Call to remembrance .. J. Battishill 3d.
 553. Ditto .. J. V. Roberts 3d.
 554. Calm on the list'ning ear .. Parker 3d.
 555. Cast me not away .. C. Lee Williams 3d.
 556. Ditto .. S. S. Wesley 3d.
 557. Christ both died .. E. W. Naylor 3d.
 558. Christ is risen .. G. B. J. Aitken 3d.
 559. Christ is risen .. J. M. Crament 3d.
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Moderato assai.

SOPRANO. *mf* How blest are they, . . how blest are they . .

ALTO *mf* How blest are they, . . how blest are they . .

TENOR. *mf* How blest . . are they, how blest . .

BASS. *mf* How blest are they, how

Moderato assai.

mf

f

whom . . Thou hast cho . . sen,

whom . . Thou hast cho-sen,

are they

blest are they whom Thou hast cho . . sen,

blest are they whom Thou hast cho . . sen, whom Thou hast

p

* Accompaniment *ad lib.*

(3)

HOW BLEST ARE THEY.

mp. cres.
cho - sen and ta - ken, . . whom Thou hast

mp. cres.
cho - sen and ta - ken, . . whom Thou hast

mp. cres.
cho - sen . . and ta - ken, . . whom Thou hast

mp. cres.
cho - sen and ta - ken, whom Thou hast cho - sen and

mp. cres.
cho - sen and ta - ken un - to Thee, O Lord! how blest are they, . .

cho - sen and ta - ken un - to Thee, O Lord! how blest are they, how blest . .

cho - sen and ta - ken un - to Thee, O Lord!

ta - ken un - to Thee, O Lord!

how blest are they, . . how blest are they, . .

how blest are they, how blest, . . how blest are they, how blest . .

are they, how blest, . .

blest are they, how blest, . . how

blest are they, how blest, . . how

(4)

HOW BLEST ARE THEY.

are they . . whom Thou hast ta - ken un - to Thee, O

are they . . whom Thou hast ta - ken un - to Thee, O

blest . . are they . . whom Thou hast ta - ken un - to Thee, O

blest are they . . whom Thou hast ta - ken un - to Thee, O

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The bottom staff is the piano accompaniment. Dynamics include *p* (piano) and *f* (forte). There are also accents and slurs.

Lord! Their me - mo - ri - al is from gen - er - a - tion to gen - er -

Lord! Their me - mo - ri - al is from gen - er - a - tion to gen - er -

Lord! Their me - mo - ri - al is from gen - er - a - tion to gen - er -

Lord! Their me - mo - ri - al is from gen - er - a - tion to gen - er -

The second system continues the vocal and piano parts. Dynamics include *cres.* (crescendo), *mf* (mezzo-forte), and *f* (forte). There are also accents and slurs.

- a - tion, from gen - er - a - tion to gen - er -

- a - tion, from gen - er - a - tion to gen - er -

- a - tion, from gen - er - a - tion to gen - er -

- a - tion, from gen - er - a - tion to gen - er -

The third system continues the vocal and piano parts. Dynamics include *f* (forte) and *fp* (fortissimo). There are also accents and slurs.

HOW BLEST ARE THEY.

Al - le - lu - ia, . . .
 tion. Al - le - lu ia, Al - le - lu
 tion. Al - le
 tion. Al - le

This image shows a page from a musical score for the song "Ave Maria" by Franz Schubert. The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics "Al - le - lu - ia, . ." are visible under the vocal staves. The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The piano part features a prominent bass line with chords and some melodic movement. The overall style is characteristic of 19th-century Romantic music.

[illegible]

HOW BLEST ARE THEY.

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia!

Al - le - lu - ia, Al - le - lu - ia!

Al - le - lu - ia, Al - le - lu - ia!

Al - le - lu - ia, Al - le - lu - ia!

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 123. O where shall wisdom ... Boyce 3d.
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 135. O worship the Lord ... Hayes 3d.
 234. O ye that loveth the Lord Docher 3d.
 158. Ditto G. Elvey 3d.
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